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By Rita Felciano p46

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EDITOR'S NOTES

By Tim Redmond
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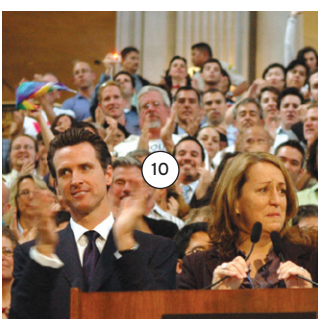




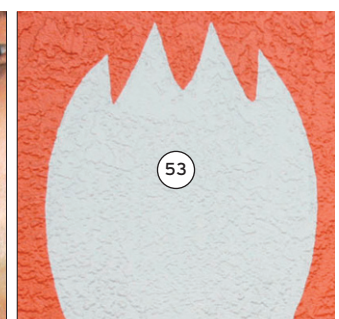
When the ruling on same-sex marriage came down, I was in upstate New York, hanging out with my brother, who runs a small construction outfit in a working-class town. His employees are the people Democratic leaders worry about; a generation ago they were called "Reagan Democrats."

They make extremely un-PC jokes and insult each other with terms that would make most San Franciscans cringe.

And you know what? They couldn't possibly care less about same-sex marriage.

"The people in my crew have families to feed and payments to make on their houses," my brother told me. "They don't care who marries who. It's the most ridiculous issue in the world." (My brother, who got married on his lunch hour wearing overalls covered with concrete dust, also told me years ago that "marriage is like a horse with a broken leg; you can shoot it, but that doesn't fix the leg." You get the picture).

Yes, there are gay couples living in his little community. The CONTINUES ON PAGE 6 >>

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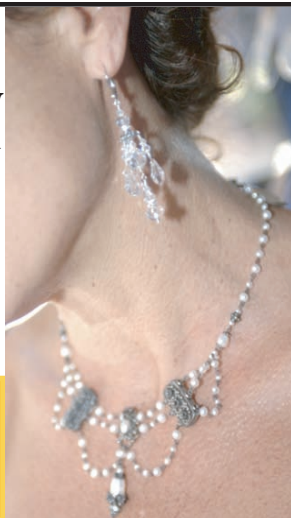
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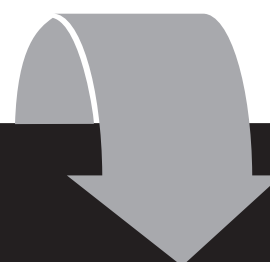
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5.21.08

The peakers vs. Mirant

EDITORIAL In the late 1960s, the Sacramento Municipal Utility District made a terrible decision and began building a nuclear power plant. Rancho Seco started generating power in 1977.

But over the next 10 years, environmental activists put pressure on the elected board that runs SMUD — and in 1989, the public power agency shut down the nuke with 11 years left on its operating license.

Pacific Gas and Electric Co. built Diablo Canyon nuclear plant about the same time — but despite massive public protests, it's still running today. That's a big difference between public power and private utilities — and its one the San Francisco Supervisors need to recognize as they debate power plants in the southeast part of town. Because right now, two big private power companies are setting the agenda for the city's energy policy.

And if they're in control, the environment will be the loser.

Over the past several weeks, Mayor Gavin Newsom has met with representatives of PG&E — which is desperately trying to keep the city out of the retail electric power business — and Mirant Corp., which seems quite happy to keep operating its power plant at the foot of Potrero Hill. And as a result, the mayor has changed his position, is backing away from a plan for three city-owned power plants, and is prepared to offer the worst possible alternative: he wants to retrofit the dirty Mirant plant and keep it running.

That's unacceptable, and the supervisors need to reject it.

The background on this issue, for those who haven't been paying attention, is fascinating and a bit complex.

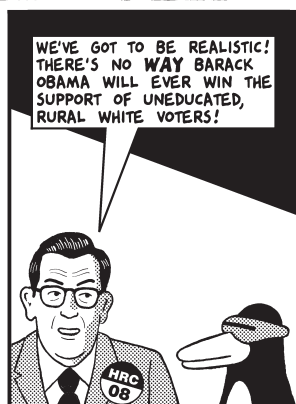
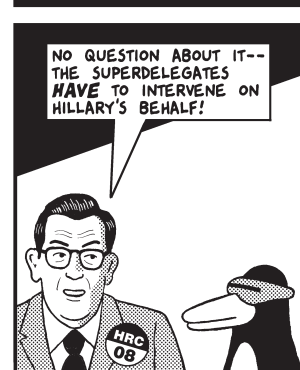
For years, residents of the southeast neighborhoods have been trying to shut down the Mirant plant, which runs a natural gas-fired turbine and three diesel-powered auxiliary generators. California Independent System Operator (Cal-ISO), which manages the state's electricity grid, has balked at removing the only large-scale generating facility within city limits,

CONTINUES ON PAGE 7 »

If San Francisco controls the plants, San Francisco can turn them off any time, the moment the city's renewable efforts convince Cal-ISO that the peakers aren't needed.

THIS MODERN WORLD

THE STRATEGIST



by TOM TOMORROW



The threat of Proposition 98

OPINION Just as the California Supreme Court finally recognizes queers as full and equal citizens by ruling in favor of gay marriage, a June 3 ballot measure threatens to kill anti-discrimination protections for queers. But that's not the half of it: Proposition 98 is in fact a savage attack on protections of all kinds for all Californians.

A fraud wrapped within a fraud, Prop. 98 masquerades as eminent domain reform while only semi-covertly legislating the death of rent control. But just as rent control is about far more than price alone, Prop. 98 is about far more than only ending rent control.

All Californians, not only the 14 million who rent, will be trampled under the iron hooves of this Trojan horse. In a detailed analysis, the Western Center on Law and Poverty concludes: "There is nothing in the text that prevents Prop. 98 from being used to prohibit or limit land use decisions, zoning, work place laws, or environmental protections."

Prop. 98 not only bans all state and local residential and mobile-home

rent control laws, now and forever, it kills inclusionary housing requirements and ends tenant protections in the Ellis Act. But wait, there's more! As assessed by the Western Center, other "likely" applications of Prop 98 include the end of just-cause protections for eviction, and the end of most regulation of residential rental property.

The center also rates it "possible" that Prop. 98 will invalidate all anti-discrimination protections below the federal level — including California's LGBT fair-housing protections.

Given the potential outcome, the nearly \$2 million that more than 100 apartment building and mobile home park owners spent to put Prop. 98 on the ballot, and the subsequent \$291,000 that the Apartment Owners Association political action committee gave the Yes on 98 campaign represent a shrewd investment.

It would be a bargain for them at twice the price. Being able to charge unlimited amounts for renter screening and credit checks, for instance, and no longer having to provide deadbolt locks, a usable

telephone jack, and working wiring means a nice chunk of change for landlords and speculators. But that's nothing compared to the larger gains to be exploited: a landlord would be free to have you sign a lease without being obligated to disclose that he or she already applied for a demolition permit on the property. Serious defects in the unit? Too bad, the prohibition on landlords collecting rent while substandard conditions exist would fly out the (broken) window.

Unlike the tenant-backed Prop. 99, which truly prevents eminent domain abuse on behalf of renters and owners alike, Prop. 98 only guarantees the domain of the wealthiest over the rest of us. If we let this Trojan horse in, whether actively — by voting for it — or passively — by not voting — June 3 (and that's a real danger since too many San Francisco voters assume the measure will fail anyway), all Californians will pay the price. **SFBG**

Mara Math

Mara Math is a writer and tenant organizer.

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LETTERS

THE PUBLIC-POWER VOTE

The vote on the Potrero Hill combustion turbines has been misframed. It is not about solar vs. fossil, nor about 2 CTs (combustion turbines) vs. 2.5 CTs or 3 CTs. It is about *who* will own the replacement for Potrero — PG&E/Mirant or *the public*.

If the supervisors vote against the CTs, they will be killing public power in San Francisco.

And once that is done, PG&E will crush any useful version of a community choice aggregation program in San Francisco.

Eugene P. Coyle

COMMENTS FROM THE SFBG.COM POLITICS BLOG

Joshua Arce

After 16 environmental and social justice organizations wrote to the mayor and the board April 28, our organization, the Sierra Club, and others met with the Mayor's Office to discuss the power plant issue (Mayor Newsom was on his way to Israel). Community power advocates such as Steven Moss of San Francisco Community Power were present, and city ownership of any power plant-free solution to shutting down the Potrero Plant was very much on the table.

The real story here is that the Mayor's Office has finally come around to understanding that the staff at the San Francisco Public Utilities Commission has squandered many, many opportunities to shut down Potrero without these new power plants.

Factcheck

First things first, get Pacific Gas and Electric Co. out of the room by approving the peakers and pushing a public power initiative in November. Then we can get a cleaner future. Otherwise, PG&E calls the shots, and none of us can do anything about it.

CONTINUES ON PAGE 7 »

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EDITOR'S NOTES

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framers and roofers treat them like everyone else. The construction workers are not remotely disturbed about queers being threats to their traditional values or marriages. And they're all voting for Obama because they're sick of the war, sick of the recession, sick of the cost of health insurance, sick of the politics in Washington DC, and ready for something totally different.

I thought about all of that when I came back and read the *San Francisco Chronicle* stories repeating the old argument that same-sex marriage could be the bane of the Democrats in November. It's the same thing Rep. Nancy Pelosi says about all kinds of social and economic issues: we can't go too fast. We might piss off some swing voters.

Sure, you might do that. And I'm not a pollster, and my focus group, as it were, is fairly narrow here. But I don't think I'm wrong when I say that among rapidly growing numbers of Americans, gay marriage is becoming pretty insignificant as a wedge issue. I used to say that in 20 years, people would look back at this era and wonder what the foes of marriage equality were thinking. Now I suspect we'll only have to wait 10 years, maybe less, before this is totally accepted in the mainstream of American society.

When somebody like Mayor Gavin Newsom takes the lead on a civil rights issue like this, I think it's pretty crass to question his motives. But you can't dispute the outcome: Newsom may have been acting out of pure principle or out of political calculation. But in the end, his career is now tightly tied to an issue that is part of the future. He will never have to say he was sorry about this, and all of the weak and trembling little Democrats who are wringing their hands will all look like idiots one day. One day very soon.

If Newsom wants to be governor, this can only help him — but it won't be enough. My brother's point is that the country is in a deep recession, the economy is a disaster, economic inequality is ruining the American Dream, and social issues aren't going to carry the day. A politician who won't tax the rich to improve the lot of the poor and the middle class, who won't offer comprehensive economic solutions, who has nothing to say to people who make their living building houses when the housing market is in free fall ... that politician's going nowhere. **SFBG**

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PEAKERS

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saying San Francisco can't bring all of its power in from outside.

Until recently, the San Francisco Public Utilities Commission — with Newsom's blessing — has proposed that the city operate three natural gas turbines, known as peaker plants, that would run only when demand for power is high. Cal-ISO says the peakers would fulfill the in-city reliability requirement, and if they're built, the Mirant Plant would be shuttered.

The peakers (which the city already owns, thanks to a lawsuit settlement) are fossil fuel plants and release air pollution — not as much, the city says, as the Mirant plant, but not zero. So environmental justice activists want to stop the new plants, saying the city can make do with conservation, new renewable energy facilities, and a new power line across the Bay. So far, Cal-ISO disagrees, but the activists are pushing the city to try harder to make the state accept a greener option.

So PG&E and the environmentalists are both trying to stop the supervisors from approving the peakers. PG&E sees them as public power, and is funding a sophisticated lobbying and direct-mail campaign against the city peakers.

That effort has turned Newsom around: as Amanda Witherell reports on page 15, the mayor is apparently prepared to offer a new plan that would scrap the city-owned peakers in favor of retrofitting the diesel units at the Mirant plant. PG&E would bring more cables into the city and would work on conservation efforts.

Conservation is fine, and PG&E

ought to be pushing those efforts anyway. But the proposal makes no sense.

For starters, all evidence suggests that even after a retrofit, the Mirant plant would still generate fossil fuel pollution, quite possibly more than the city peakers. So the southeast would continue to get dumped on, with no significant relief. And the plan would leave PG&E and Mirant in control of generating and distributing power in the city.

We're sympathetic to the environmental justice arguments, and we've been consistent in our position that the city shouldn't build or operate new fossil fuel plants unless the scientific evidence shows they'll be cleaner than any reasonable alternative. We would much prefer that San Francisco refrain from any new fossil fuel sources and rely instead on a completely renewable portfolio. But for all the problems we have with the peakers, they would, at least, be owned by the city.

That's a crucial issue: if San Francisco controls the plants, San Francisco can turn them off any time, the moment the city's renewable efforts convince Cal-ISO that the peakers aren't needed (or even before that, if we want to risk a legal fight with the state). If a private company owns the generators, the plant will continue to run as long as it makes money.

If there's a credible way to avoid any fossil fuel generation, we're all in favor. But if the choice is between the peakers and retrofitting Mirant, it's a no-brainer. And the real lesson here is that the supervisors should be moving forward with Sups. Mirkarimi and Peskin's charter amendment to create a full public power agency at City Hall. **SFBG**

Then we can duke it out with the mayor over details of a new plan and get an energy future that's better for all of us.

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LETTERS

CONT>>

Eric Brooks


Unfortunately, PG&E is indeed a heavy hitter in this political moment. But equally so is the strong community and environmental organizing. Mayor Gavin Newsom needs a real environmental record to run for higher office. This is a golden opportunity for him to build that credibility, and he knows it. He'll play ball.

We just need to take the next week or so to make it clear to him that we will not settle for a future that does not immediately set San Francisco on a path to publicly-owned green energy.

First things first: no new fossil fuel plants.

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IN THE BLOGS

Guardian's SF Asian Heritage and Bay to Breakers pics, missing black baseballers

Politics Same-sex wedding and upcoming election news

Noise Foals, El Guincho, banger mixes

Pixel Vision Transvestite-friendly light bulbs, Flash geeks fun

We do

San Francisco makes history with a successful case for marriage equality

By Steven T. Jones
› steve@sfbg.com

Less than two hours after the California Supreme Court announced its 4–3 decision legalizing same-sex marriage, San Francisco City Hall filled with smiling couples and local politicians of various ideological stripes to celebrate the city's central role in achieving the most significant civil rights advance in a generation.

The case began four years ago in San Francisco when Mayor Gavin Newsom decided to have the city issue marriage licenses to gay and lesbian couples. City Attorney Dennis Herrera and his legal team built the voluminous legal case that won an improbable victory in a court dominated 6 to 1 by Republican appointees.

"In light of the fundamental nature of the substantive rights embodied in the right to marry — and the central importance to an individual's opportunity to live a happy, meaningful, and satisfying life as a full member of society — the California Constitution properly must be interpreted to guarantee this basic civil right to all individuals and couples, without regard to their sexual orientation," Chief Justice Ronald George wrote in the majority opinion.

Newsom cut short a trip to Chicago to return home and make



Among those who spoke at the May 15 same-sex marriage press conference were (from left) American Civil Liberties Union Northern California executive director Maya Harris, Mayor Gavin Newsom, National Center for Lesbian Rights executive director Kate Kendall, City Attorney Dennis Herrera, and chief deputy city attorney Terry Stewart. | GUARDIAN PHOTO BY CHARLES RUSSO

calls to the national media and join Herrera's press conference, where hundreds of couples who got married in San Francisco City Hall were assembled on the City Hall staircase as a backdrop to the jubilant parade of speakers that took the podium.

"What a wonderful, wonderful day," a beaming Herrera told the assembled crowd, adding, "California has taken a tremendous leap forward."

Some speakers (as well as the next day's coverage in the *San Francisco Chronicle*) emphasized the potential of the issue to embolden conservatives and the possibility that a November ballot measure could nullify the decision by, as a prepared statement by Rep. Nancy Pelosi put it, "writing discrimination into the state constitution."

But for most San Franciscans, it was a day to celebrate a signifi-

cant victory. Herrera praised "the courageousness of the California Supreme Court." He also commended Deputy City Attorney Terry Stewart, who argued the case, legal partners such as the National Center for Lesbian Rights, the eight other California cities that supported San Francisco's position with amicus briefs — and Newsom, who clearly soaked up the adulation and gave a fiery speech that could easily become a campaign commercial in his expected run for governor.

"I can't express enough how proud I am to be a San Franciscan," Newsom said, later saying of the decision, "It's about human dignity. It's about human rights. It's about time."

Newsom also emphasized that "this day is about real people and their lives."

CONTINUES ON PAGE 13 »

ALERTS

By Deborah Giattina
› alerts@sfbg.com

WEDNESDAY, MAY 21

Save our City Rally

As the June elections near, three neighborhood groups — Bernal, Chinatown, Community Housing Project — have teamed up to raise awareness about Prop. 98's hidden agenda to phase out rent control. Join them at a rally on the steps of City Hall.
11:30 a.m., free
City Hall
Polk and Grove, SF
www.sfgov.org

THURSDAY, MAY 22

Women warriors

Find out more about what Asian Pacific Islander immigrant women are doing to stop racism, sexism, and wage exploitation of laborers and how you can help them grow their coalition of queers, women of color, and feminists at the next meeting of Radical Women.
6:15 p.m., \$7 donations accepted
New Valencia Hall
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(415) 864-1278, www.radicalwomen.org

SATURDAY, MAY 24

Carnaval goes green

As part of this year's Carnaval parade in the Mission, the organizing committee set up a weekend-long Zona Verde that includes an eco-village of green products and info on recycling techniques, as well as a holistic health pavilion of massage services and natural remedies. Attendees can also participate in multicultural healing ceremonies such as Aztec and Sufi dances.
Also Sun/25, 11 a.m.–6 p.m.
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Zona Verde
Harrison and 17th St., SF
www.carnavalsf.org

TUESDAY, MAY 27

Be a social entrepreneur

According to the authors Wilford Welch and David Hopkins, social entrepreneurs will solve Earth's biggest problems with poverty and pollution. Their recent book, *Tactics of Hope: Your Guide to Becoming a Global Social Entrepreneur* (Mandala Publishing Group), highlights 27 individuals doing just this. Meet them at this workshop for young professionals with no more than five years of work experience.
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- Did you know revered American writer **Maya Angelou** took a class at Mission High School?
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- Did you know the Mission has the largest **Latin American Carnival and Parade** in the United States?
- Did you know the oldest continuously operating theatre in the city is in the Mission? (The **Victoria Theater** turns 100 years old this year!)





BY JEAN FEILMOSER
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Marriage CONT.,,

Among those people, standing on the stairs of City Hall, was Emily Drennen, a current candidate for the Democratic County Central Committee and the District 11 seat on the Board of Supervisors, who was the 326th couple to get married in San Francisco, taking her vows with partner Linda Susan Ulrich.

"When it got nullified, something was taken away from us. It really felt like that," Drennen told the *Guardian*, adding that she was thrilled and relieved by the ruling. "I was just holding my breath this whole time, expecting the worst but hoping for the best."

Herrera spokesperson Matt Dorsey, who is gay, was similarly tense before the ruling, knowing how much work had gone into it but worried the court might not overcome its ideological predisposition to oppose gay marriage.

"For everyone who worked on this, it was the case of their lives," Dorsey told us. "Politically and legally, there was so much work that this office did that I'm so proud of, and I hope people understand that." **SFBG**

Judge hits *SF Weekly* with injunction

Court bars chain paper from further below-cost sales

By **Tim Redmond**
 > tredmond@sfbg.com

SF Weekly and its parent chain Village Voice Media are legally barred from selling ads below cost for the purpose of harming the *Guardian*, Superior Court Judge Marla Miller ruled May 19.

Miller issued an injunction in the *Guardian's* lawsuit against the *Weekly* forbidding the paper and its "officers, managers, agents, affiliates, parents [and] subsidiaries" from engaging in further predatory pricing. Unless the injunction is overturned by a higher court, it will be in effect for 10 years. Miller retains jurisdiction over the case.

Miller also issued a final ruling on damages, entering a \$15.9 million judgment for the *Guardian*. That includes more than \$300,000 interest going back to the date of the March 5 verdict.

The *Guardian* will also get attorneys fees and costs, although that amount is not yet established.

The *Guardian* sued the *Weekly* and Phoenix-based VVM, its 16-paper-chain parent, for predatory pricing. After a five-week trial, a San Francisco jury found that the *Weekly* and VVM intentionally sold ads below cost in an effort to drive the locally-owned competitor out of business.

The jury awarded the *Guardian* \$6.39 million in damages. The law allows Miller to triple some of the damages. The ruling was not a big surprise: Miller had indicated at a May 9 hearing that she was prepared to issue an injunction and raise the damages to \$15.6 million.

During the hearing, lawyers for the *Weekly* tried to argue that an injunction would violate their clients' right to free speech. Forrest Hainline III of the Boston-based firm Goodwin Proctor, who was hired to handle the *Weekly's* appeal, insisted that the only way the *Weekly* could abide by an injunction would be to cut editorial costs — depriving the paper of its First Amendment rights. That was a remarkable argument

— in essence, the *Weekly's* lawyer was saying that the people could not possibly make a profit on its current product. But as *Guardian* lawyer Ralph Alldredge pointed out, there's nothing unconstitutional about mandating that a newspaper obey basic business regulations.

Miller's ruling now sends the case to the next phase. Hainline indicated at the May 9 hearing that he will now ask Miller to reduce the damages or overturn the entire verdict. If she declines, the *Weekly* can take the case to the Court of Appeal, a move that could delay any final outcome for as long as two years.

However, the *Weekly* and VVM will now have to post an appeal bond of as much as \$24 million to guarantee payment of the judgment. And the award will accrue interest at 10 percent — that's about \$4,300 a day — during the course of any appeal.

Most important, however, the court has issued an enforceable injunction mandating that the big chain do what the *Guardian* has been asking for all along: play fair.

The *Weekly* has been losing money every year since New Times — which changed its name to Village Voice Media after buying that company two years ago — purchased the newspaper in 1995. The chain has pumped some \$25 million into San Francisco to keep the local operation afloat. That allowed the *Weekly* to cut the price of its ads so low that the *Guardian* had to struggle to cut its own costs to match the below-market rates.

At this point, the injunction should force the *Weekly* to compete on a level playing field — meaning that both papers will have a chance to survive in the market, offering readers and advertisers a choice. That's what the First Amendment's marketplace of ideas is all about.

Mike Lacey, VVM's executive editor, and Jim Larkin, the company's CEO, failed to return calls and e-mail seeking comment.

The *Guardian's* lawyers are Alldredge, Richard Hill, and E. Craig Moody. **SFBG**

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Go directly to court

Supervisors reject funding for Mayor Newsom's Community Justice Center

By Janna Brancolini

> news@sfbg.com

After nearly four hours of debate punctuated by boos and cheers from an impassioned audience, the San Francisco Board of Supervisors' Budget and Finance Committee decided May 14 not to release \$500,000 in reserve funds for Mayor Gavin Newsom's proposed Community Justice Center.

The project, modeled after courts in Manhattan and Brooklyn and touted by Newsom for years, would be a tribunal for bringing in quality-of-life crime violators — usually the homeless or other street denizens — immediately after they're cited and, in theory, getting them right into social services or community service work.

But the 3-2 committee vote against the project was based on this year's big budget shortfall, Newsom's opposition to other expenditures outside the normal budget process, lack of demonstrable savings or benefits from the program, and the fact that the social services it claims to offer are being cut.

"Let's be clear here. We're having this discussion while we're contemplating some of the most draconian service reductions, at least that I've seen here, in seven-and-a-half years," Sup. Chris Daly said at the hearing.

He cited \$3.3 million in cuts to senior services, \$17 million in cuts to the Department of Health, closure of the homeless service center Buster's Place, and a reduction in mental health services as examples.

In early May, Newsom vetoed an initiative sponsored by Sup. Ross Mirkarimi that would allocate \$76,000 to record and post the proceedings of various municipal boards and commissions on the city's Web site. The board voted 8-3 to successfully override that veto on May 13.

At the CJC hearing, Daly read a letter from Newsom dated April 30 saying he wanted to hold out on new spending initiatives like the Mirkarimi measure until new programs could be considered in the larger context of the 2008-09 fiscal year budget deliberations that begin in June.

"This is his veto message based on the dire budget situation," Daly said. "These words are directly applicable to the item in front of us."

Sup. Bevan Dufty and other Newsom allies on the board are expected to try to overcome the committee votes by introducing the proposal to the full board. Dufty told us, "I recognize there are members of the committee who aren't comfortable with it, but I asked that the full board weigh in because I

CONTINUES ON PAGE 16 >>



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Ongoing threat

PG&E asserts dominance while Mayor Newsom waffles on city-owned power

By **Amanda Witherell**

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The debate over city plans to build and own two combustion turbine power plants, a project Mayor Gavin Newsom has made a last minute effort to alter, shows that public power — and Pacific Gas & Electric Co.'s fear of it — is still a significant issue at City Hall.

Newsom, a past advocate of the project, pulled the plug on its progress May 13. The proposal for the natural gas-fired power plants to handle peak energy demand (called “peakers”) was up for approval at the Board of Supervisors until Newsom requested a one-week continuance.

Christine DeBerry, the mayor's liaison to the board, told supervisors the mayor would use the time to aggressively pursue better options than the peakers, even though it's an item that spent eight years on the planning block and was approved by the Newsom-appointed San Francisco Public Utilities Commission.

“What can be aggressively pursued in the next week that hasn't been aggressively pursued in the last few years?” asked Sup. Chris Daly, one of the four supervisors publicly opposed to the plan, questioning DeBerry on why the mayor and his SFPUC hadn't put forth the best energy project.

“The mayor engaged in a full exploration of the options over the last several years,” DeBerry said, but wants to ensure the city is considering all options.

“Are you anticipating there's going to be a new technological breakthrough in the next several

days?” Daly asked before casting the lone vote against granting the continuance. As of the *Guardian's* press time, the plan's hearing was scheduled for May 20, but sources said June 3 would be more likely. Newsom Press Secretary Nathan Ballard would not confirm whether another continuance would be requested or discuss what alternatives the mayor's office is pursuing.

But it appears that the new technological breakthrough being pursued by the mayor's office is actually a retrofit of an older, existing power plant in Potrero Hill, owned by Mirant Corp.

Sam Lauter, representing Mirant on the issue, said the company has been answering questions about a retrofit from diesel to natural gas for its three turbines. Mirant already agreed to close the older natural gas units at its Potrero plant once the \$15 million contract, which requires the plant to maintain the reliability of the power grid, is pulled by California Independent System Operator (Cal-ISO). Lauter also said Mirant's redevelopment of the site for commercial use would still happen if the board decides a retrofit of Mirant is a better deal than building city-owned power plants.

As of the *Guardian's* deadline, no sources could provide any solid numbers on what a retrofit would cost and if pollution would be more, less, or equal to what the city anticipates from the peakers. But, Lauter told us, “The cost is considerably less than the cost of the peakers.”

The contract with Cal-ISO could mean that the costs of retrofitting the diesels would be passed on

to ratepayers. As for the pollution, Lauter said it's not an easy answer and depends on how often the units have to run: “It's not exactly correct to say they'd be less polluting, and it's not exactly correct to say they'd be more polluting.”

Barbara Hale, SFPUC's assistant general manager of power, agreed there are still many uncertainties about retrofitting Mirant, including permits for the plant, restraints on how much it could operate, exactly how much it would pollute, and if it would even meet Cal-ISO's demand for 150 megawatts of in-city generation. “I'm told by engineers that when generators go through a retrofit, often their megawatt capacity goes down,” Hale told us. Each Mirant diesel unit currently puts out 52 megawatts.

As for other options Newsom requested from the agency, Hale said they're exploring how to get more demand response and efficiency from the existing grid.

That suggestion comes from Pacific Gas and Electric Co., which actively opposes the city's peaker plan and sent representatives to meet with Newsom's staff May 5 (while Newsom was in Israel with Lauter, who said the two did not discuss Mirant or the peakers while overseas), shortly before he sought the delay.

PG&E spokesperson Darlene Chiu confirmed the contents of the proposal as presented to the mayor's staff, which includes ways to eke more from the grid as well as a new transmission line between two substations.

Tony Winnicker, spokesperson from the PUC, said of PG&E's plan: “We absolutely support each of these projects, think they're long overdue improvements to the city's transmission reliability, and hope they are committing the necessary funding to begin and complete them.”

He added that there is little in the plan that differs from a past PG&E proposal that Cal-ISO reject-

ed — except the new transmission line. But, he said, its target completion date of 2012-13 was “very ambitious, given that they haven't even started the permitting.”

PG&E's Chiu, a former spokesperson for Mayor Newsom, didn't respond to a question about the time frame for such a project, nor did she comment on whether PG&E considers the city's ownership of the peakers a threat to its jurisdiction.

She didn't have to. While City Hall scrambled to come up with an alternative that hasn't been vetted during the last eight years of community meetings, city studies, and negotiations, PG&E was telling its shareholders that the threat of public power is alive and well.

At the May 14 annual meeting of PG&E investors, held at the San Ramon Conference Center, CEO Peter Darbee assured the assembled, “I, too, am concerned about municipalization and community choice aggregation.”

He was responding to a criticism from an employee and member of Engineers and Scientists of California Local 20, who said PG&E shouldn't be contracting outside the company because it created an experienced proxy workforce ripe for employment by another entity, like a municipality, that would be a threat to PG&E's jurisdiction.

In responding, Darbee recalled the recent efforts in Yolo County, where the county attempted to defect from PG&E and join the Sacramento Municipal Utility District. “Peter, it's half-time, your team is down, you better get directly involved with this,” he said of the potential loss of 70,000 customers. The company mustered 1,000 employees to volunteer their time, walking from house to house and knocking on doors, prior to the November 2006 vote. “I was one of them,” he said. “That vote went overwhelmingly in favor of PG&E.”

San Francisco has used problem-solving and collaborative courts for more than a decade, citing the award-winning behavioral health court for mentally ill offenders as one example of how these courts can stop the courts' current revolving-door system.

“This is a difficult budget time, but we can target high-end users of expensive programs and save money,” he said.

Albers added that under the current system, people charged with misdemeanors must wait two days for an arraignment, while those charged with felonies wait three days. At \$152 per day per bed, taxpayers spend thousands of dollars a year on people whose charges are ultimately dropped.

Deborah Newman of the City Budget Analyst's Office said the CJC would cost approximately \$2.9 million annually to operate. The \$500,000 discussed May 14 originally was set aside for two holding cells — one for men and one for women — subleasing the court space, tenant improvements to the space, and social services.

Newman said that after tenant improvements, social services salaries, new cells, and subleases, new expenses would cost the city \$2.4 million, even with a \$1 million federal earmark supplied by Speaker Nancy Pelosi. CJC supporters said savings produced by the court would justify these costs.

San Francisco Superior Court Commissioner Ron Albers said San

need help. They ought to be ashamed of themselves.”

But critics say the proposal is rife with problems. Peter Masiak, lead tenant organizer for the Central City SRO Collaborative, said the CJC plans did not call for enough staff members to handle all the cases on its own. The staff would therefore have to refer people to service providers like his group, whose budgets are on the chopping block.

“It does nothing if you're creating an expensive mechanism for referring people to services you're cutting,” he said at the hearing. “I'm concerned I'm going to have to tell my clients the only way they can get services is to stand on the street and smoke crack.”

Court CONT.

felt like everybody on the board ought to have a decision whether this moves forward or not.”

Newsom Press Secretary Nathan Ballard blasted the committee vote, telling the *Guardian*, “It was cowardly for Chris Daly and his colleagues to vote against the Community Justice Center. They lack the courage to support this program that will help get low-level offenders back on the right track. Why? Their fear outweighs their capacity to care: they fear the idea of agreeing with Gavin Newsom more than they care about people in the Tenderloin who are suffering and



PG&E CEO Peter Darbee

Beyond knocking on doors, PG&E dropped \$11 million on the campaign, outpacing the competition 10 to 1.

But Darbee said it was a real victory in a state like California. “There's always been in the water a desire for public power,” he said, adding that 30 percent to 40 percent of the population approves of municipally-owned utilities.

Customer service, Darbee went on to say, is the best defense against threats to PG&E. And for the past two years, PG&E's corporate strategy has been focused on that. To that end, its ranking in an annual JD Power customer satisfaction survey rose from 51 to 43 last year for the residential sector, and from 46 to a lofty second place for business customers.

But the JD Power survey also ranks municipal utilities, and 2007 results show PG&E was outpaced by three municipalities — the Salt River Project, the Los Angeles Department of Water and Power, and the Sacramento Municipal Utility District, which also took the highest ranking in the nation. **SFBG**

Disclosure: Amanda Witherell owns 14 shares of PG&E Co. common stock.

Flying the coop?

Proposal to ban cages in chicken farms pits efficiency against the growing movement to downsize industrial food production and treat animals humanely

By Alex Felsing
 > news@sfbg.com

GREEN CITY From inside the trailer-size office at Sunrise Farms, one can hear the incessant squawking of 160,000 chickens housed nearby. The Petaluma-based egg producer generates the vast majority of eggs sold in the Bay Area with its seven properties and 1 million hens, one of two large egg operations in a region that used to have thousands of smaller chicken farms.

On one wall of the office a framed aerial black-and-white photograph shows the same property as it appeared more than 70 years ago. The layout of buildings hasn't changed much over time, still retaining the long, thin structures aligned side-by-side. But in the photograph, little white specks populate the space between buildings — they're chickens, and all 10,000 were free to wander. Today the birds are kept indoors and, to save space and increase production, are typically confined in small cages. These "battery" cages are stacked in rows four cages high, allowing each bird 67 square inches of room — about the size of a large shoebox.

Although the egg industry says the cage systems are science-based and humane, animal welfare activists say they are cruel and restrict natural behaviors. In November, voters will decide whether to ban the cages in California, thanks to a six-month signature-gathering effort sponsored by the Humane Society of the United States along with other animal welfare groups. As hundreds of veterinarians, businesses, farmers, and politicians — including Assembly member Mark Leno and state senator Carole Migden — continue to endorse the measure, the California egg industry is rallying farmers from across the country against it. If voters approve the law, California's egg farmers would be required to move the state's 19 million caged birds into cage-free facilities by 2015.

Since 2002, Florida, Arizona, Oregon, and Colorado have passed similar laws regarding the confinement of pregnant pigs and veal calves in crates — both included in the California measure — but California would be the first state to pass a law regarding the confinement of egg-laying hens. The pork and veal industries have begun voluntarily phasing out confinement practices nationally, and animal welfare groups hope for a similar response from the egg industry if the measure passes in California.

But some consumer groups and egg producers fear the cost of eggs could increase drastically as a result of the new laws. The industry is historically volatile, with prices rising and falling week to week due to disease outbreaks and fluctuating consumer demand. Recently, however, the industry has seen steady growth. The average American now buys around 260 eggs per year, an increase since the 1990s that has resulted in higher profits for the \$3 billion-a-year industry.

Although the financial toll the measure would have on farmers and consumers is unclear, the Humane Society touts a study prepared for an industrywide meeting in 2006 as evidence that the cost to switch over to cage-free farming would be minimal. The report claims that the difference between constructing and operating a cage-free facility compared to a caged one amounts to less than one cent per egg. However, the work-up assumes land prices of \$10,000 per acre — a fourth of the average land cost in Sonoma County. But even using the higher estimate, the difference is still only slightly more than a penny per egg.

Arnie Riebli, the managing owner of Sunrise Farms, says he disagrees with those figures and doesn't understand how they were calculated. Indeed, he thinks the cost of cage-free production is closer to double that of caged production. Even so, he says that while initial costs are higher, he receives a higher profit margin on cage-free eggs because of their specialty pricing.

If required to raise only cage-



A November ballot measure would phase out cages on chicken farms.

free birds, Riebli says his business will lose its competitive edge to out-of-state producers. One-third of California's eggs currently come from outside of the state, which means the delivery routes and trucks from the Midwest are established, which means flow could easily be increased. "Every other state is going to sit out there and ship more eggs in here," he says. "They're not stopping it. They're just moving it somewhere else."

Riebli's says he is concerned with his hens' welfare as much as ever, and has taken trips across the world to research the latest in hen-raising technology. But he stands by his methods. "I use myself as a judge to see what my animals will like," he says. "I go into the building just as I am. If I'm comfortable without a mask, without any protection, then the birds must be too."

The chickens closest to the office are considered cage-free. The 4,000 birds inside the building are fed an all-organic diet and, although quarters are still tight (slightly over a square foot is allotted for each), the birds can dust bathe, perch on posts, and spread their wings. Sunrise Farms reflects the entire industry, since only about 5 percent of its egg-laying hens are raised without cages. In most other buildings, birds are held in battery cages. Ten birds live in each four-foot metal cage.

The eggs are packed on site and distributed through NuCal Foods, the largest egg supplier in the western United States. NuCal also delivers eggs from Gemperle Enterprises, the company whose facility recently

came under fire after animal rights activists released undercover footage of severe animal abuse at its farm. Although the farm now claims the video was staged, it showed heinous acts of cruelty, including stomping and throwing hens. More important, it showed the conditions of the hens living in battery cages. Many had excessive feather loss, abnormal growths, and infections.

Riebli says he wants to distance his farm from the cruel treatment shown in the video. Still, he admits that all laying hens are susceptible to cancers, infections, and feather loss, although not usually as severe as what was shown in the video. "There's a disconnect to where people's food comes from," Riebli says. "They think it comes from the back of the grocery store, but unfortunately it doesn't. It has to come from somewhere."

The Riebli family has been in the Petaluma egg business for more than 100 years, and since 1960 his company has grown by joining with other egg producers. The farm survived the Depression, the bird-flu scare, many salmonella outbreaks, and even break-in attempts from animal rights activists. Now that iron bars guard the office windows, Riebli is no longer as worried about criminal attempts against his farm. His main concern these days is that the law, although aimed at protecting chickens, could put him out of business.

"Animals are not human," he says, furrowing his brow and raising his voice slightly. "They don't have intellect. Chickens probably have

brains the size of a pea."

Sara Shields, who holds a doctorate in animal behavior from the University of California, Davis, is among the most vocal American scientists to oppose the use of battery cages. She notes that in Europe, where battery cages were banned in 1999, she'd be considered moderate. She recently released an extensive study comparing the welfare of hens in battery cages to those in cage-free systems. "I would like to see us raise the bar for the treatment of animals," she says. "There's a limit to how high that bar can be set in cages. I don't think cages have the potential to be humane."

But most American agricultural scientists disagree and say both systems can be operated humanely, though they grant that poorly-run versions of either type can be disastrous. To prevent mismanagement, United Egg Producers, a lobbying group that represents 85 percent of the country's egg farms, decided to develop standards for caged production in 1999. They sought out UC Davis poultry scientist Joy Mench to lead a team of scientists in creating these welfare guidelines.

By analyzing the disease, injury, mortality, and productivity rates of birds kept in different systems and spaces, the group developed criteria that the industry subsequently adopted. Among these standards is the 67-square-inch minimum space requirement for each hen. These measures mostly focus on disease and mortality control as well as egg-laying productivity, but have less

CONTINUES ON PAGE 18 »

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concern for behavioral welfare.

Although caged birds in modern systems sometimes have lower disease rates than cage-free birds, Shields says the potential for humane treatment in cage-free systems is much higher. Most scientists agree that hens in battery cages cannot engage in many of their natural behaviors, including wing-flapping, nest-building, perching, dust-bathing, scratching, and preening. And although disease control in cage-free systems is more difficult, Shields says, cage-free flocks can be maintained healthfully and successfully.

But Riebli has had problems with one of his younger cage-free flocks at Sunrise Farms. They became startled and piled on top of each other earlier this month, he says, suffocating 20 percent of the birds.

But Shields says this is highly unusual, and points toward newer, aviary-style cage-free systems as a solution for producers who encounter the problem. These methods divide the birds into smaller flocks within the same building, and rely on multiple levels to allow birds to perch and nest. Another potential issue, she says, is the lack of a perfectly-bred hen for cage-free production. After years of breeding hens to produce well in battery cages, breeders only recently have begun breeding for traits that benefit cage-free production. "The bird needs to be suited to the environment, and the environment also needs to be more suited to the birds," she says.

An aviary system costs more to set up than an empty cage-free building, but Shields dismisses these costs. "If we keep racing to the bottom in the name of cheap food, the eventual cost is going to be put on the animals," Shields says. "At some point we have to balance economic costs with moral and ethical considerations."

Over the past two-and-a-half years, a group of 15 politicians, scientists, farmers, and ranchers banded together to do just that. The Pew Commission on Industrial Farm Animal Production released a report last month detailing many troubling issues with the country's farm animal production. The group specifies that the California ballot measure is a great place to start.

More than 100 cows graze Bill Niman's 1,000-acre Marin County ranch, but only a couple have ever successfully navigated down the cliffs from the pastures to the beaches. Niman's home is less than a

mile inland, and on clear days he can see across the bay to San Francisco and even Daly City. He founded Niman Ranch on this property in the early 1970s and quickly caused a stir by deciding not to feed antibiotics and hormones to his cows. At first his fellow ranchers didn't take him seriously, but now nearly all beef producers feed their cattle hormone-free food. More than 30 years later, Niman is determined to use the credibility he has earned to help all farm animals gain better treatment.

Last year, at 63, he gave up his seat on Niman Ranch's board of directors, effectively ending his involvement with the company he once ran. Now he volunteers with the Pew Commission on Industrial Farm Animal Production. "One of my missions in life is to change the way animals are treated and how food is produced in this country," he says.

As part of the commission's research, Niman visited one of the nation's largest caged production houses in Colorado. Despite the state-of-the-art automated system, Niman was not impressed. "It's pretty hard to put a rosy picture of 1 million chickens living five birds to a cage with no room to move around or stretch their wings," he says. "If I ran the place, I'd have trouble sleeping at night."

Niman believes the public wants to see reform in the food production industry. He says that this measure, and any laws that improve animal welfare, will only expedite what would eventually come naturally due to consumer demand. "I'm not one to advocate more and more legislating, but I also know what's going on out there," he says. "Change is so critical — and coming — that the sooner that change can begin, and the more orderly and methodical that change can be, the better off everyone will be."

Niman is part of a food movement centered around the Bay Area that includes author and University of California, Berkeley professor Michael Pollan, who also has expressed support for the measure. "The treatment [of hens] is important for reasons for morality, ethics, and sustainability," Pollan tells the *Guardian*, adding another ulterior motive for changing how hens are kept: "Eggs from hens that live outdoors on grass are a excellent product, even more nutritious and tasty." **SFBG**

Wikipedia can't save us

By Annalee Newitz

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TECHSPLOITATION Last week I wrote about the premise of Oxford professor Jonathan Zittrain's new book, *The Future of the Internet and How to Stop It* (Yale University Press). He warns about a future of "tethered" technologies like the digital video recorder and smartphones that often are programmed remotely by the companies that make them rather than being programmed by users, as PCs are. As a partial solution, Zittrain offers up the idea of Wikipedia-style communities, where users create their own services without being "tethered" to a company that can change the rules any time.

Unfortunately, crowds of people running Web services or technologies online cannot save us from the problem of tethered technology. Indeed, Zittrain's crowds might even unwittingly be tightening the stranglehold of tethering by lulling us into a false sense of freedom.

It's actually in the best interest of companies like Apple, Comcast, or News Corp to encourage democratic, freewheeling enclaves like Wikipedia or MySpace to convince people that their whole lives aren't defined by tethering. When you get sick of corporate-mandated content and software, you can visit Wikipedia or MySpace. If you want a DVR that can't be reprogrammed by Comcast at any time, you can look up how to build your own software TV tuner on Wikipedia. See? You have freedom!

Unfortunately, your homemade DVR software doesn't have the kind of easy-to-use features that make it viable for most consumers. At the same time, it does prove that tethered technologies aren't your only option. Because there's this little puddle of freedom in the desert of technology tethering, crowd-loving liberals are placated while the majority of consumers are tied down by corporate-controlled gadgets.


In this way, a democratic project like Wikipedia becomes a kind of theoretical freedom — similar to the way in which the US constitutional right to freedom of speech is theoretical for most people. Sure, you can write almost anything you want. But will you be able to


publish it? Will you be able to get a high enough ranking on Google to be findable when people search your topic? Probably not. So your speech is free, but nobody can hear it. Yes, it is a real freedom. Yes, real people participate in it and provide a model to others. And sometimes it can make a huge difference. But most of the time, people whose free speech flies in the face of conventional wisdom or corporate plans don't have much of an effect on mainstream society.


What I'm trying to say is that Wikipedia and "good crowds" can't fight the forces of corporate tethering — just as one person's self-published, free-speechy essay online can't fix giant, complicated social problems. At best, such efforts can create lively subcultures where a few lucky or smart people will find that they have total control over their gadgets and can do really neat things with them. But if the denizens of that subculture want millions of people to do neat things too, they have to deal with Comcast. And Comcast will probably say, "Hell no, but we're not taking away your freedom entirely because look, we have this special area for you and 20 other people to do complicated things with your DVRs." If you're lucky, Comcast will rip off the subculture's idea and turn it into a tethered application.

So what is the solution, if it isn't nice crowds of people creating their own content and building their own tether-free DVRs? My honest answer is that we need organized crowds of people systematically and concertedly breaking the tethers on consumer technology. Yes, we need safe spaces like Wikipedia, but we also need to be affirmatively making things uncomfortable for the companies that keep us tethered. We need to build technologies that set Comcast DVRs free, that let people run any applications they want on iPhones, that fool ISPs into running peer-to-peer traffic. We need to hand out easy-to-use tools to everyone so crowds of consumers can control what happens to their technologies. In short, we need to disobey. **SFBG**


Annalee Newitz (annalee@techsploitation.com) is a surly media nerd whose best ideas have all been appropriated and copyrighted by corporations.


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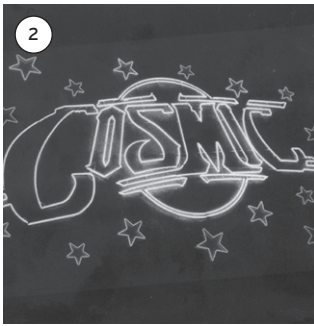
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MAY 21-27, 2008 DISCO 1

By **Johnny Ray Huston**
> johnny@sfbg.com

My first entry in a disco Intro trilogy is devoted to Italian DJ Daniele Baldelli. The recent comps *Cosmic* — *The Original* and *Daniele Baldelli Presents Baia Degli Angeli 1977-78: The Legendary Italian Discotheque of the '70s* (both on Mediane) showcase his unique contribution to dance music and specific strains of disco — cosmic disco, or cosmic afro disco, or space disco — that have been revived in some of 2008's best albums to date. Both comps are worth finding for their booklets alone, with photos of Baldelli's neon or rocket ship DJ booths, comely Italian boys, and Grace Jones. But I prefer the sunny and string-laden *Baia de Angeli*, which visits a site where Baldelli has been throwing anniversary parties each June.

WEDNESDAY MAY 21

MUSIC

M.I.A.

If you don't know who M.I.A. is by now, then you've been missing — missing in action, that is. Since 2007's *Kala* (Interscope) scored the No. 1 slot on Billboard's Top Electronic Albums chart, M.I.A.'s kaleidoscopic compositions have super-saturated sound waves, stereos, and DJ spins. Occasionally sporting electric-hued wigs to match her graffiti-pink attitude, M.I.A. looks the acid-and-ecstasy evil twin to absinthe's green fairy. Her fusion of baile funk, hip-hop, and electro-dancehall sparks neural dance transmitters regardless of the listener's resistance, forcing foot-taps and head-bobs if not outright body grinding. Wednesday's show promises to fill every seat without letting anyone sit down. (Ian Ferguson)

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MUSIC

Walter Meego

Nope, not the mild-mannered James Thurber character with the overactive fantasy life — that was Walter Mitty, mate. Not the twice-unsuccessful Democratic presidential candidate, either — sorry, bub, that was Walter Mondale. Stumped? Well, Walter Meego is no mere man — it's a two-headed, two-bodied, electro-funk explosion, I declare! The Chicago duo of Justin Sconza and Colin Yarck arrives fully fluent in synth-squirms, bottom-end bass rumbles, and body-jacking beats on their full-length debut *Voyager* (Almost Gold Recordings, 2008), and their winking reappropriations of late-'80s gloss pop are almost enough to spearhead a veritable pant leg-pegging revival amid all of the booty-wiggling. *Almost*. (Todd Lavoie)

With the Presets
9 p.m., \$15
Mezzanine
444 Jessie, SF
(415) 625-8880
www.mezzaninesf.com

MUSIC

Black Hollies

Drop that tab and hold the irony. Is it possible to don the cloak of a retro-rock reverent and update the archetypal, paisley-clad psych emanations of the '60s? The Black Hollies are going out — far out — to prove it so. The latest LP, *Casting Shadows* (Ernest Jennings), by the NY/NJ foursome, which includes ex-members of Rye Coalition, dips a woozy wick into high psych-drone as well as the energized, guitar-driven moves that has made the combo faves with garage rock diehards riding out the genre's ebb and flow. These dudes even manage to freshen up borderline-trite tropes on tracks like "Paisley Pattern Ground" and "Hamilton Park Ballerina" — all while holding their own while opening for such dynamos as Ted Leo. (Kimberly Chun)

With the Jizz and the Invasion
9:30 p.m., \$7
Hemlock Tavern
1131 Polk, SF
(415) 923-0923
www.hemlocktavern.com

THURSDAY MAY 22

FILM

Die Welle

Sometimes the scariest horror movies aren't Rob Zombie gore-fests or Japanese-inspired psycho thrillers. Take *Die Welle* (*The Wave*), a German film based on the true account of a 1968 Palo Alto history class turned fascist training camp. After a student asked, "Could it happen here?" during their study of Nazi Germany, teacher Ron Jones showed it could, instituting a weeklong experiment in human nature he later described as "one of the most frightening events I ever experienced in the classroom." *Die Welle* isn't being distributed in the United States, so this screening, co-presented by the Marsh and the Jewish Community Center of San Francisco, may be your only opportunity to catch it. Be sure to stick around for an Q and A with Jones and his former students. (Kat Renz)

Thurs/22, 7 p.m., \$20
Kanbar Hall
Jewish Community Center of SF

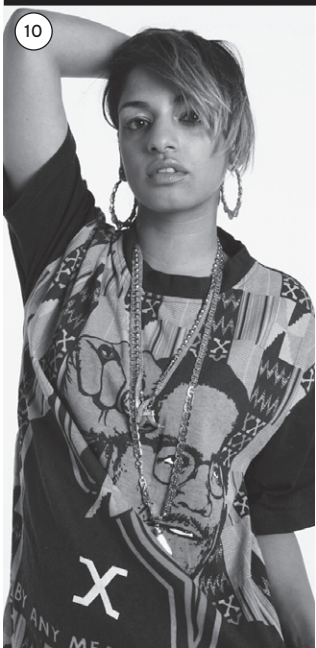
3200 California, SF
(415) 292-1233
www.themarsh.org

COMEDY

Charlie Murphy

The other day a friend and I were talking about the relevance of the hit cartoon *Boondocks*. We think it's brilliant, but we're also the types to take it a bit too far. Any awkward white person moment is perfect fodder for a Huey Freeman quote. Any questionable black people moment is fair game for the indubitable wisdom of Gangstacious, Uncle Ruckus, or Riley. And everything else usually falls well within the confines of thuggery mapped out by Ed Wuncler 3rd, portrayed by none other than the comic genius Charlie Murphy. No longer just Eddie Murphy's brother, Charlie Murphy has attained sonic success since his run on *The Chappelle Show*. (Jamilah King)

Through Sun/25
8 p.m., \$36
Cobb's Comedy Club
915 Columbus, SF
(415) 928-4320
www.cobbcomedyclub.com



PERFORMANCE

thirty seven isolated events

For several years now, San Francisco–based dancer-cho-reographer Paige Sorvillo has pursued an exacting butoh-influenced multidisciplinary meditation on the fraught but ambiguous relation between the body and the global matrix of technology and power. Her 2005 piece at CounterPULSE, *These are my arms holding you, tearing you apart* — a wordless music and video-immersive commentary on war and our complicity in political violence — featured Sorvillo memorably bound in what looked like barbed wire. It was a promising first study for this week’s anticipated SF International Arts Festival world premiere, *thirty seven isolated events*, a cross-disciplinary collaboration with composers Liz Allbee and Sue Hawkins, and media artist Lucy HG. **(Robert Avila)**

Also Fri/23–Sat/24 and May 29–31
8 p.m., \$20
CounterPULSE
1310 Mission, SF
(800) 838-3006

www.counterpulse.org

THEATER

Franz Kafka’s Love Life, Letters, and Hallucinations in Short Scenes with Live Actors
Tina Turner, Ray Charles, John Nash: it seems that anyone with a hardscrabble life, addiction, mental illness, and a cool job gets a biopic. Well, anyone except writers. Perhaps this is because no one wants to watch the agonizing, boring process of writing—spending the morning putting a comma in, and the afternoon taking it out. Brookside Repertory Theatre changes that with *Franz Kafka’s Love Life, Letters, and Hallucinations in Short Scenes with Live Actors*, a production about the inner life, family struggles, hal-lucinations, and libido of the insurance clerk turned *Metamorphosis* (1915) author. **(Ailene Sankur)**

Through June 29
8 p.m., \$16–\$34
Berkeley City Club
1-800-838-3006
2315 Durant, Berk.
www.brookside-art.org

FRIDAY
MAY 23

MUSIC

Lord Loves a Working Man

I first heard Lord Loves a Working Man on a road trip to Monterey. “Just a Good Time” came on my friend’s iPod and I had to interrupt our conversa-tion to ask who was playin’ the classic soul. I was shocked to find out that they’re from the Mission and not from Motown. With nine instruments fueled on rock and blues, they bust out dirty nitty-gritty American soul music so badass you’d think you were listening to unreleased Wilson Pickett. If the organ, trumpet, and soothing vocals ain’t enough, that bari-sax will put the final nail in your groove-coffin. **(Sam Devine)**

With the Struts and Swoop Unit
9 p.m., \$13
Slim’s
333 11th St., SF
(415) 255-0333
www.slims-sf.com

MUSIC

Felix da Housecat

Born in Detroit, Felix da

“I’m still mad at Sufjan Stevens.”

Housecat discovered his DJ calling at house-mecca Chicago before breaking through in England in the early ’90s. Before electro became the in-style genre in electronic music, Felix captured glitz and sleaze with 2001 druggy-electro hit “Silver Screen, Shower Scene.” His recent Global Underground compila-tion, *GU 34: Milan*, breathes new life into the flagging label. In Da Housecat, GU found both a proven ambassador of electronic music and a world-class DJ-producer dissociated from the stagnant progres-sive house that was once the label’s linchpin. The result is *Milan*, a roller coaster of synth stabs, twinkly piano notes, acid bass lines, and filtered house effects that compre-hensively dismiss pigeonhol-ing. **(Kevin Lee)**

With Doctor 3
8 p.m., \$20
Slide
430 Mason
(415) 421-1916
www.slidesf.com

SATURDAY
MAY 24

VISUAL ART

“The Heart vs. the Mind in a Fight to the Finish”

The neighborhood I live in sports a fair amount of bad stencil graffiti — enough to make me wish everyone within a 10-block radius could take stencil les-sons from Adam5100, whose obsessive dedication to the form results in haunting painterly and photographic images. If you look at the Oakland-by-way-of-Albuquerque artist’s Web site (www.adam5100.com), you’ll see his recent work captures lights and shadow in relation to complicated lattice-like forma-tions, such as tree branches and the skeletal architecture of industrial sites and abandoned buildings. Every once in a while, a human appears in these ghostly spaces, their presence all the stronger for its rarity. **(Huston)**

Through June 21
Reception 6–10 p.m., free
CONTINUES ON PAGE 22 »

(1) cover art from Daniele Baldelli’s *Baia Degli Angeli 1977-78* and (2) *Cosmic — The Original* (3) photo of Baldelli (see “Disco 1”); (4) scene from *Franz Kafka’s Love Life, Letters, and Hallucinations* (see Thurs/22); (5) dancer from *thirty seven isolated events* (see Thurs/22); (6) *My Brightest Diamond* (see Sat/24); (7) Felix da Housecat (see Fri/23); (8) still from *Die Welle* (see Thurs/22); (9) *Tragedy* (see Tues/27); (10) M.I.A. (see Wed/21); (11) *Black Hollies* (see Wed/21); (12) *Devil Makes Three* (see Sat/24); (13) *Walter Meego* (see Wed/21); (14) *Basking*, by Adam 5100, appearing in “The Heart vs. the Mind in a Fight to the Finish” (see Sat/24)

PHOTO FROM FRANZ KAFKA’S LOVE LIFE, LETTERS, AND HALLUCINATIONS BY MARTY SOHL PHOTOGRAPHY/ UNBOUND PHOTOGRAPHY; PHOTO OF THIRTY SEVEN ISOLATED EVENTS BY IAN WINTERS; PHOTO OF MY BRIGHTEST DIAMOND BY MATT WIGNALL; PHOTO OF BLACK HOLLIES BY LUKE RATRAY; PHOTO OF DEVIL MAKES THREE BY ALLISON SOMERS

2239 Polk (at Green St.) (415)775-4287

THE SAN FRANCISCO BAY GUARDIAN PICKS

Lord Loves a Working Man
(see Fri/23)



PICKS CONT.

Rowan Morrison Gallery
330 40th St., Oakl.
(510) 384-5344
www.rowanmorrison.com

MUSIC

My Brightest Diamond
I'm still mad at Sufjan Stevens for turning one of my home state's most beloved and arbitrary holidays — Casimir Pulaski Day — into a devastatingly sad ballad about a friend killed by cancer. But for all Sufjan has taken, the members of his backing band have given back. Enter **My Brightest Diamond**, a.k.a. Shara Worden: multi-instrumentalist, former opera major, and one of the many Illinoismakers who have produced solo albums in recent years. Worden's intricate string arrangements and flair for gothic drama made her 2006 debut one of the year's unexpected gems. And with the follow-up slated for a June release, she promises to keep entrancing listeners with her eerie wall of sound. **(Laura Mojonnier)**

With Pedestrian and A Weather
9 p.m., \$13
Independent
628 Divisadero, SF
(415) 771-1422
www.theindependentsf.com

MUSIC

Devil Makes Three

Think of Devil Makes Three as the unlikely love child of Johnny Rotten, Merle Haggard, and Gram Parsons. Having witnessed it personally, it is astounding that Devil Makes Three can whip a crowd into a frenzy with just a banjo, an upright bass, and an acoustic guitar. The simplicity of the Santa Cruz trio's approach results in an amazingly authentic — read: wholly unaffected — sound. For the better part of this decade, they've been seamlessly bridging the gap between two truly American forms of music: bluegrass and punk rock. I wouldn't mind sipping a brew some balmy summer evening with the Three pickin' on the porch, but I'll settle for the Music Hall. (**Ezra Provost**)

With Devine's Jug Band and Amy LaVere
8 p.m., \$15

Great American Music Hall
859 O'Farrell, SF
(415) 885-0750
www.musicallsf.com

TUESDAY
MAY 27

MUSIC

Tragedy

When news came over the rock 'n' roll telegraph about Tragedy's upcoming spate of shows in the Bay Area, my mind nearly exploded. What venues could contain the legendary band's ripping, d-beat, and crust punk-influenced hardcore sound, as heard on albums like 2006's *Nerve Damage*, released on their own Tragedy Records? The shockingly intimate answer: Annie's Social Club, plus Thee Parkside and 924 Gilman Street Project June 5 and 6, respectively. What monumental event could have inspired the Portland, Ore., quartet to trundle down the West Coast? That riddle, I can't solve — a degree of Tragedy's allure is their rejection

LOCAL ARTISTS

Christopher Baird and Rainen Knecht

TITLE Poster for "The Optimistic"

THE STORY Baird: "My paintings in this show are titled after persons I was in contact with during my adolescence. The persons either attended or facilitated the personal development seminars my parents were involved with during that time. The seminars were done by a company called Wings in Eugene, Ore. I attended these seminars at age 14. I am no longer involved with these seminars in any way."

THE STORY, CON'T Knecht: "As a small child I was in awe of the natural world and the weird and exciting world collected on television. My fascination was a glass bottle ash from Mount St. Helens that I collected. My paintings are an attempt to tell stories where stories and objects intersect."

SHOW "The Optimistic," through November 10, 2007, Adobe Bookshop Backroom

WEB SITE www.adobebooks.com

of hype, matched by a mysterious nonpresence on the Internet, where another Tragedy ("A Metal Tribute to the Bee Gees") maintains a far higher profile. No jive talkin', though — when the thunderous sounds of DIY gods are being proffered live, they ain't to be missed. **(Cheryl Eddy)**

With Blowback, Born/Dead, Acephalix,
and DJ Ken Prank
8 p.m., \$8
Annie's Social Club
917 Folsom, SF
(415) 974-1585
www.anniessocialclub.com

The *Guardian* listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address, city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (no text attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size.

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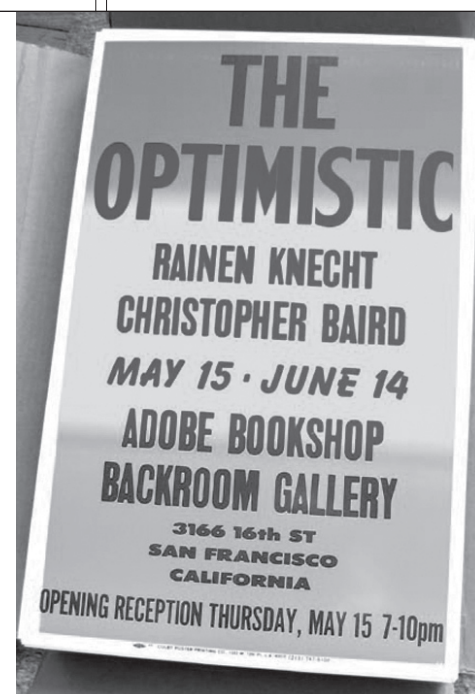
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exciting world collected on the bookshelves inside my house. One object of fascination was a glass bottle nearly full with fine, soft gray ash — volcanic ash from Mount St. Helens that my dad had scooped up with his bare hands. My paintings are an attempt to recreate that confusing and magical world where stories and objects intersect.”

SHOW "The Optimistic," through June 14. Mon.–Sun., 11 a.m.–midnight. Adobe Bookshop Backroom Gallery, 3166 16th St., SF. (415) 864-3936
WEB SITE www.adobebookshopbackroomgallery.blogspot.com



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SAT, 6/21 AT 7:PM
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trash pop culture news, notes, and reviews



Yeah, *Devil May Cry 4* has some frustrating elements — but it sure does try to give gamers what they *really* want (including an array of well-endowed dames and, right, seriously phallic swordplay).

What the Hell

Devil May Cry 4
(Capcom; PlayStation 3, Xbox 360)

GAMER Video games are often pilloried for expressing a particularly juvenile kind of male fantasy, where chain-mail thongs and Kevlar corsets comprise the latest in bulletproof lingerie and mindless, balletic violence is the order of the day. Despite the efforts of more high-minded game designers, every so often a game comes along that confirms the worst of these stereotypes. *Devil May Cry 4* is exactly this game. The latest in the wildly successful Capcom franchise abounds with lovingly rendered cleavage, in which cup size is dwarfed only by the polygon count, huge phallic-substitute swords the size of step-ladders, and inanely macho dialogue. Players assume control of Nero, an apprentice slayer who replaces Dante, the hero of the first three installments. The plot is effectively nonsense and its function is identical to that of a porn movie, with the sex swapped out for violence. It establishes who will be fighting, where they will be fighting, and the various configurations they will fight in — and then gets the hell out of

the way.

Game play is built around a satisfying beat-'em-up system that harks back to classic arcade side-scrollers. Using his monstrous sword, his trusty pistol, and a magically imbued left arm known as the Devil Bringer, Nero unleashes all sorts of punishment on waves of enemies. Stringing together attacks without taking damage allows you to build "combos," which the game grades on a scale that is undoubtedly familiar to its core player-base: eighth graders. The most pedestrian pwnage will earn you a "D," for "deadly." More complicated attacking will allow you to garner "C" for "carnage," "B" for "brutal," and "A" for "atomic," all the way up to SSS (higher than A), which stands, of course, for "super sick style."

The combat system is abetted by the game's purposely cartoonish physics, which are tweaked so that firing your gun or using your sword after jumping actually enables you to stay in the air *longer* than you otherwise would have. This kind of jumping is escapist fun. Unfortunately, the game also relies on another kind of video game acrobatics,

the dreaded "jumping puzzle." Occasionally, Nero will have to perform a series of choreographed leaps to continue his quest, while the game ratchets up the annoyance level mercilessly by adding time limits and enemies that spawn every time you screw up.

These challenges are further complicated by *Devil May Cry 4*'s frustrating camera system. Although a freely roaming perspective has been de rigueur in 3D games for some time, Capcom decided to stick with a fixed viewpoint during most of the game, obscuring important items and areas in order to pimp the game's admittedly lush environments. When the angle does change, it is often an infuriating 180-degree shift, so that the joystick direction you were just using to move forward now moves you backward, making basic actions like walking through doors disorienting in the extreme. *Devil May Cry* veterans disappointed in the new protagonist will be happy to learn that Dante appears as a player character about halfway through the game, along with his arsenal of weapons. Once Dante appears, however, the player is inexplicably forced to play through the same levels he or she just completed as Nero, except in reverse order.

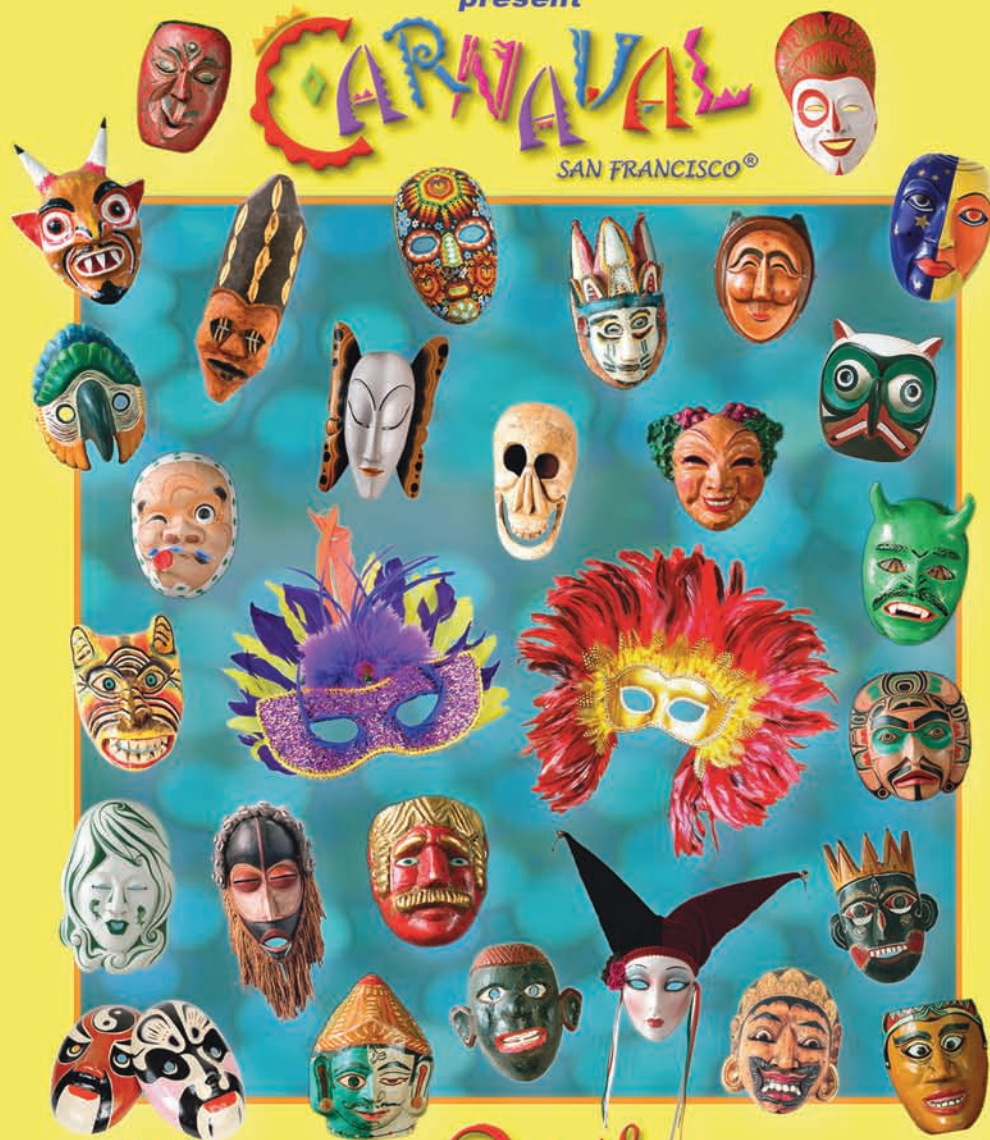
This kind of backward-looking regression sums up *Devil May Cry 4*'s flaws. Working in a medium that is getting ever more sophisticated, Capcom has made a game that cloaks yesterday's tired, puerile game play in today's fancy graphics and hopes no one notices. I, for one, will not stand for this kind of ... hey! Check out the rack on that Dominatrix Ninja from Hell!
(Ben Richardson)

THE MIX

- (1) Free shot at the Lexington celebrating gay marriage
- (2) Chow Nasty, corner of Hayes and Webster during Bay to Breakers
- (3) Dresden Dolls, Fillmore
- (4) Robyn, Bimbo's 365 Club
- (5) Getting covered in glitter at the Hubba Hubba Revue,

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music

Flight of the Conchords, left, ain't the Bats, but the antipodeans are soaring fast and hard, into the hearts of indie comedy fans everywhere. Meanwhile *No Wave*, the book — which covers the Contortions, top center — gets its due at assorted events and discussions this week. NYC's White Rabbits, bottom center, channel ambitious '80s Europoppers like the Cure at Bottom of the Hill, and SF's Dame Satan, right, work their wicked organic-rock ways at Slim's. Damn.

FLIGHT OF THE CONCHORDS PHOTO BY AMELIA HANDSCOMB



Fly boys

By Kimberly Chun

> kimberly@sfbg.com

SONIC REDUCER I never swooned over Jemaine Clement when his clueless geek-goon was busily copping quasi-Street Fighter moves in 2007's *Eagle vs. Shark*, and I never noticed the spacey Middle Earthly beauty of Bret McKenzie when he was striking sultry elfin poses in *The Lord of the Rings*. But somehow, two discs of season one of HBO's *Flight of the Conchords* and a couple jillion listens to the duo's new self-titled Sub Pop album later, I'm hooked. I woke up this morning with the cyborg-gut-busting "Robot" roving through my head ("The humans are dead / We used poisonous gases / And we poisoned their asses.... It had to be done / So that we can have fun"), and I silently sang the lusty-nerd verses of "The Most Beautiful Girl (In the Room)" ("You could be a part-time model / But you'd probably have to keep your normal job") to myself for the rest of the morning. Apart from those lyrics, I'm at a loss for words — for a change. All I can say, doltishly, is "uhhh, they funny." Otherwise I'm considering a leg transplant and dye job so I can become the "Leggy Blonde" of FOC dreams — or at least a Rhys Darby tat.

What have they done to deserve such gushery? The way they sweetly snark at my rock, garbed in the amiable skin of a fumbling indie-rock-folk duo. The manner in which

they poke at pop clichés, letting them fly well above the heads of those who don't grasp the Shabba Ranks and Marvin Gaye references — and somehow those unfortunates *still* crush out on FOC. The botched trysts and fumbled musical careers of the pair, played by the half-Maori Clement and the sometime reggae musician McKenzie, which make all and sundry adore them that much more. Their humanizing humor, which stems primarily from FOC's New Zealanders-straight-outta-Middle Earth naïveté.

Much has been made of the rise of so-called indie rock comedians like David Cross and Eugene Mirman — who both, coincidentally or no, are FOC labelmates — but lo, Clement and McKenzie are the real thing. They have the facial hair. They swill water. They hail from the land of the Clean and Tall Dwarfs. They combine pop-savvy wit and wiseacre lyrics, while sending up genres ranging from between-the-sheets R&B swoons ("Business Time") to backpacker hip-hop ("Hiphopotamus vs. Rhymenoceros") with Clement trotting out a ringer imitation of Del tha Funkee Homosapien) to art-rock nipple-antenna anthems ("Bowie"). A good deal of FOC's appeal hinges on the fact that pop is so utterly ripe for lampooning — after all, doesn't the title of *E=MC2* (Island) sound like Mariah Carey is attempting a self-conscious, FOC-style jab at her own intellectual prowess?

It also helps that FOC come so often with the hooks: I can't stop replaying "Inner City Pressure" — and reveling in its low-budg, pseudo-seedy Pet Shop Boys video

tropes — repeatedly in my skull. My only critique of their recently released full-length might be that the songs cry out for a DVD clip or eight: while some tracks sport lyrics with built-in yuks that allow the songs to hold their own, still others like the puzzling opener, "Foux du Fafa," completely lose the original, necessary context — FOC was hitting on patisserie workers while frolicking through a color-coded Scopitone-esque Gallic pop reverie — that justifies, for instance, its litany of French baked goods. Some numbers such as "A Kiss Is Not a Contract" are sweet and strong enough to include on the CD, though you miss the series' accompanying Serge Gainsbourg video parody even if the tune itself bears little musical resemblance to Sir Serge's oeuvre. Still, most of FOC's soaring sonic moves don't fall too far from the tree shaken during the more larky outings of producer Mickey Petralia's other client, Beck. And who knows, this high-school-friendship-turned-comedy-act could be the start of a beautiful musical career, considering that the other would-be beautiful "Loser" kicked off his illustrious catalog with what many considered a joke song as well: there have been stranger flights of fantasy. **SFBG**

FLIGHT OF THE CONCHORDS

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OUT THERE

DESTROYER AND DEVON WILLIAMS

Dan Bejar pulls Destroyer out of the garage, while intriguingly minimal nouveau-'80s-popper Devon Williams unleashes *Carefree* (Ba Da Bing). Wed/21, 8 p.m., \$15. Independent, 628 Divisadero, SF. www.theindependentsf.com

MATES OF STATE

Kori Gardner and Jason Hammel polish their indie-pop to a bright sheen on *Re-Arrange Us* (Barsuk). Thurs/22, 9 p.m., \$17–\$19. Slim's, 333 11th St., SF. www.slims-sf.com

DEAD MEADOW AND DAME SATAN

Yes, we're weirded out that Jimmy McNulty's spawn dug Dead Meadow on *The Wire*. The Bay's Dame Satan cast a spell with the new *Beaches and Bridges* (Ghost Mansion). Sat/24, 9 p.m., \$15. Slim's, 333 11th St., SF. www.slims-sf.com

NO WAVE EVENTS

The definitive book on awesome atonal negheadedness is fêted by author Marc Masters and no wave authority Weasel Walter. Sat/24, 2 p.m., free. Amoeba Music, 1855 Haight, SF. www.amoeba.com; Sat/24, 9 p.m., pay what you can. 21 Grand, 416 25th St., Oakl., www.21grand.org; Sun/25, 5 p.m., \$6. Artists' Television Access, 992 Valencia, SF. www.atasite.org.

WHITE RABBITS

The NYC nibblers have been ruling the boroughs since the announcement that they were joining Radiohead on ATO subsidiary TBD. Tues/27, 9 p.m., \$12. Bottom of the Hill, 1233 17th St., SF. www.bottomofthehill.com

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Cluster luck

Krautrock's darkest stars reappear in our firmament

By Matt Sussman

> a&cletters@sfbg.com

Lünenburg Heath is a vast, moorland-like tract in northwest Germany, between Hamburg, Hanover, and Bremen. Its low-growing vegetation, gnarled shrubs, and dry soil form the scar tissue left by medieval deforestation. SS leader Heinrich Himmler was secretly buried there. And despite its spring-time swatches of wildflowers and family-friendly theme parks, it is a landscape whose beauty stems from its air of desolation.

"Don't get lost on Lünenburg Heath," intones Brian Eno in a nursery rhyme monotone atop a cortège of synth chords. They are the only words sung on *Tracks and Traces*, a 1997 Rykodisc reissue of a 1976 collaborative recording session between Eno and Harmonia, the veritable '70s German supergroup composed of Neu! guitarist Michael Rother and *kosmische* godfathers Cluster.

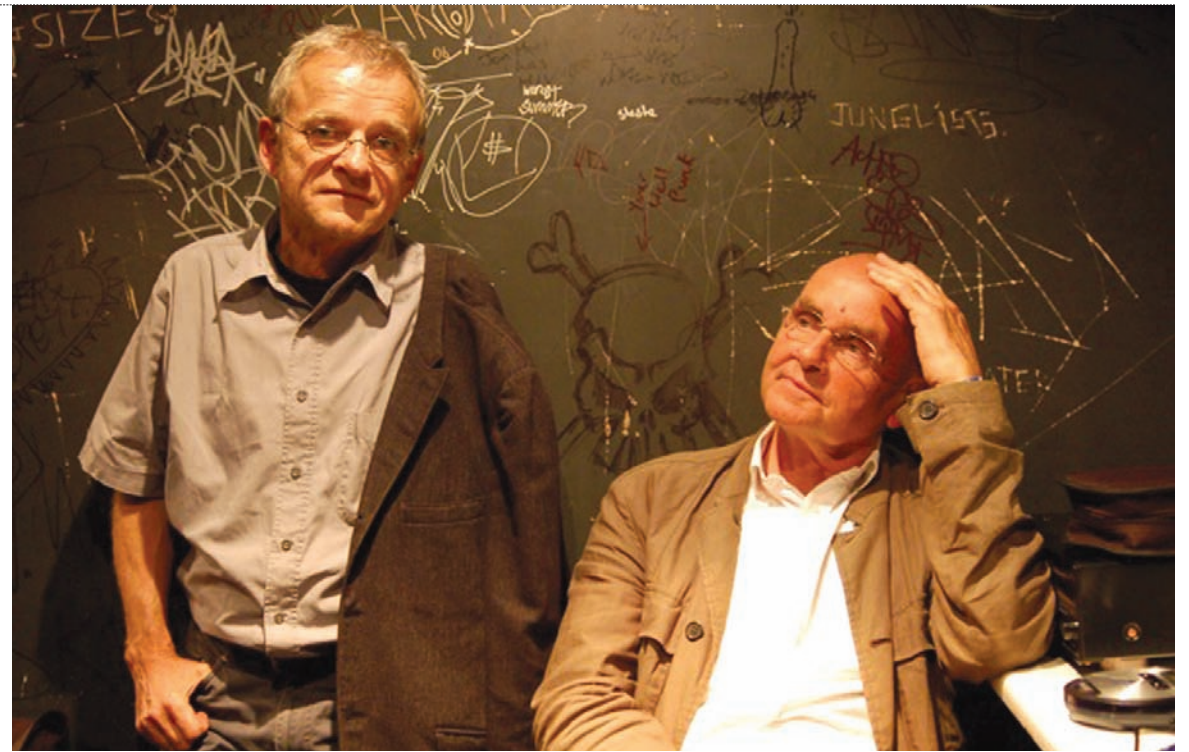
I have always pinned Cluster as the dark stars in the krautrock universe, based on the drifting, feverish, synthesizer-rich improvisations of core duo Hans-Joachim Roedelius and Dieter Moebius. So I can easily imagine their protean music whistling across Lünenburg at dusk, haunting the ears of daytrippers — a strange and seductive admixture of sprightly pop and forlorn ambient

improv reflecting the landscape's more recent transformations and less-than-sunny history.

Having regrouped in 1997 after a decade-long hiatus from working together, Moebius and Roedelius are once again touching down for a rare series of US dates, including a May 23 trancefest at Henry Miller Library in Big Sur and a May 25 show at the Great American Music Hall in San Francisco. And despite Eno's cryptic warning, it's hard not to lose one's way amid the hazy vistas and plaintive melodies of Cluster's music.

Their expansive discography — which includes a recombinant cast of regular, notable collaborators such as Eno, Can bassist Holgar Czukay, and *über*producer Conny Plank — provides a few signposts. Roedelius and Moebius initially teamed up with fellow electronic musician Conrad Schnitzler in 1969 as Kluster, releasing three explosive documents of improvisation that rapaciously incorporated elements of 20th-century classical music, jazz, and rock. Important Records' recent release, *Vulcano: Live in Wuppertal 1971*, paints a vivid picture of this early period.

Schnitzler left the group in '71, taking the hard "k" with him. From then on, Cluster recalibrated its keyboards toward a more subdued and, at times, even pretty and poppy aesthetic. Improvisational jams gave



Cluster 'round: the influential krautrock duo Hans-Joachim Roedelius and Dieter Moebius materialize briefly for a pair of Northern California shows.

way to shorter songs, and the lurking menace of 1972's *Cluster 2* (Brain/Water) was followed by the double about-face of drum machine confectations on *Zuckerzeit* (Brain/Lilith, 1975) and the pastoral miniatures of *Sorweiso* (Sky/Captain Trip, 1976).

Still, dark patches are a consistent hallmark of Cluster's terrain, even when they choose to let the sun shine through. The superficial pleasantness of their two collaborations with Eno released at the time, 1977's *Cluster & Eno* (Sky/Water) and 1978's *After the Heat* (Gyroscope), belies the affective force — what could be described as a low-simmering melancholy — of certain songs. The slow progression of blue notes that form the woozy melody

of "Für Luise," from *Cluster & Eno*, linger long after they have decayed into the Gershwin-like piano of "Mit Simaen." *Cluster & Eno*'s cover photo returns us to a field — though not Lünenburg. A lone microphone stands at attention against a faint mother-of-pearl sky, which ends at the smudge of shadowy foliage at the bottom of the frame. It's near twilight. Cryptic and evocative, meditative and inexplicably sad, the image provides a visual analog to Cluster's chimerical output. The visual is also suggestive of Moebius and Roedelius' openness to the chance encounters and unforeseen possibilities that arise from improvisation, as if to say: if you find yourself lost in a dark wood, just stop and listen. **SFBG**

CLUSTER

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For an interview with Cluster's Hans-Joachim Roedelius, go to Noise blog at sfbg.com.

HUMAN BEAT, MOTORIK CITY: I FLAMING HEART MICHAEL ROTHER

There is probably no more stellar act of connect-four in popular music than Michael Rother's *Flammende Herzen* (Radar/Water, 1977), *Sterntaler* (Skyclad/Water, 1978), *Katzenmusik* (Skyclad/Water, 1979), and *Fernwärme* (Polydor/Water, 1982). After a childhood that was equal parts Chopin, Pakistan, and stints as a member of Kraftwerk, Neu!, and — along with Cluster's Dieter Moebius and Hans-Joachim Roedelius — Harmonia, Rother knew how fly solo from the get-go, reaching the realm of the sublime every time.

In the liner notes for Water's recent reissue of *Flammende Herzen*, Sam Grawe of San Francisco instrumentalists Hatchback and Windsurf deems the album a "motorik *All Things Must Pass*," a wise music lover's comparison that touches on the recording's status as a glorious debut venture and its all-too-rare (in popular music, at least) quality of blessed warmth. In interviews, Rother has viewed solo music as an isolated creative endeavor along the lines of writing or sculpting, while claiming group efforts involve members collaborating to help one another overcome individual artistic obstacles. But on *Flammende Herzen*'s title track, he required help from producer Conny Plank to realize his ideas about the values of simplicity and repetition and turn his love of silence into music. From there, their glorious course was set.



Rother devotees have their favorites among his first four efforts. Mine is *Sterntaler*, where his love of Jimi Hendrix's "Star Spangled Banner" might be most apparent. Like a German Hendrix, Rother mines purity from guitar distortion, though in place of Hendrix's mangled American blues, his guitar forges onward and skyward through introspective yet anthemic tunes such as equally epic "Stromlinieun" and the title track. Others

prefer the quieter friend-of-felines touch of *Katzenmusik*, which pairs a gorgeous Rother cover photo of a plane's vapor trail with a dozen morphing variations of a melodic theme. The black sheep might be *Fernwärme*, which finds Rother venturing away from Plank's production and Can drummer Jaki Liebezeit's more mathematical and truly motorik take on Neu!'s propulsive heartbeats into darker, lonelier realms not far from the forlorn new world occupied by Joe Meek's Glambots.

Outside his role in Neu!, many people have primarily known Rother as the guy who, according to legend, turned down an offer from David Bowie to contribute to Bowie's *Heroes* (Rykodisc, 1977). (Rother has suggested that Bowie's management and record label prevented the pairing.) But thanks to Water's re-releases, the Russian label Lilith's recent reissues of Harmonia's fresh and clean *Musik von Harmonia* (Brain, 1974) and golden-honeyed *Deluxe* (Brain, 1975) — and Kompakt artist Justus Köhncke's ambitious all-electronic cover of *Flammende Herzen*'s "Feuerland" — Rother's music is reaching new ears. It sounds as modern now as it did when it was created. Blue rains, flaming hearts, sun wheels, streamlines, and silver linings are timeless. **(Johnny Ray Huston)**



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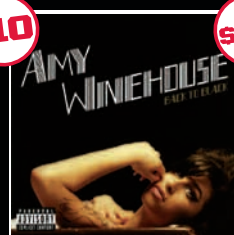
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Motor psyched

Snake Flower 2's Matthew Melton kick-starts garage rock's biker byways

By Kimberly Chun

> kimberly@sfbg.com

Born too late, on the wrong side of the country, with the wrong rodents hanging from your tail? Considering my abiding love of Elvis Presley, Al Green, Big Star, Shangri-La Records, and Memphis barbecue, I should have perhaps switched lives with Snake Flower 2 vocalist-guitarist Matthew Melton.

The Bay Area transplant from Bluff City still retains the courtly, sweet-tea manners of a Southern gentle-rocker, despite the trouble he's seen in the name of scorching biker psych, tambourine-bashing vixens named Bunny, and dustups with such garage-rock kin as the Black Lips. When I tell him I have the hots for his native Memphis, Melton's instantaneous happiness and hometown pride blasts right through the phone line.

"Thank you so much!" he exclaims. "I love Memphis too." He should: Melton's love of raging garage-rock was honed playing in the city alongside the Memphis Break-Ups and the River City Tanlines, as well as the Lost Sounds' Jay Reatard and Alicia Trout, whom he performed with in the Bare Wires. No wonder

Snake Flower 2's first full-length, *Renegade Daydream* (Tic Tac Totally), is so utterly bitchin': it's overdriven, romping-in-the-red hot-rod rawk for kids whose minds were forever fractured by dog-eared, rifled copies of *Nuggets* LPs, Steppenwolf's gnarlsome guitar tone, Roger Corman cinematic cheapie sleazies, and the Standells' heightened snot levels. *Renegade Daydreams'* supercharged, fuzz-doused frenzies are the choicest tidbits plucked from, Melton says, "the first batch of songs I wrote after I escaped from the South."

He didn't intend to end up in Oakland, a town he lovingly describes as comparable to Memphis in its desolation and "blankness." Two years ago, Melton was stranded in San Francisco by his original Snake Flower bandmates, including an ex called Bunny, who, he says, "ended up leaving me for an art school professor who looked like John Lennon. We were touring across country in this Volvo, and by the time we got here, we were at each other's throats."

After attempting to follow his erstwhile Snake Flowers back to Los Angeles via Greyhound, making it only as far as Santa Cruz, and hitchhiking back to the Bay,

MUSIC



You asp-ed for it: Snake Flower 2 got our motors running at a recent show at Hemlock Tavern. | PHOTO BY CHRIS ANDERSON

Melton decided to simply add "2" to his band name and sally forth, hooking up with and firing various rhythm sections (Paula Frazer filled in as a touring drummer in one early incarnation) until settling on bassist Carlos Bermudez and drummer Johnny Axe.

The supremely "dirty and blown out" sound of the disc, as Melton describes it, comes courtesy of mastering by Weasel Walter and all-analog tracking by Jay Bronzini (the Cuts, the Time Flies) on a Tascam 38. "You get a lo-fi sound that barely meets fidelity standards," says Melton happily. "I'm right there on the cusp. When it sounds too clean, you lose some of the soul and feel of it." In the meantime, Melton is already prepared to make his next long-player, which he'll record himself on his own Tascam 38 while refining that biker psych tag ("It's a combina-

tion of '60s garage rock and '70s motorcycle anthems — like *Mad Max* meets *Alice in Wonderland*") that a friend laid on him. He's even penned a song titled "Biker Psych" for Snake Flower 2's next seven-inch on German label Red Lounge.

Melton also seems to be finally relaxing into the Bay Area music scene, playing in Photobooth and reforming Bare Wires with the Time Flies' Erin Emslie. "It took me a long time to assimilate here," he confesses. "Being from the South, I'm very open. Here I feel like I gotta keep my guard up. But I've met so many great musicians. I'm not going anywhere." **SFBG**

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WEEKEND WARRIOR: M83'S SATURDAYS=YOUTH IS A SYNTH-LADEN PAEAN TO MOLLY RINGWALD'S '80s

Phil Spector may or may not have been the first to use layers of overdubs to convey the widescreen-aspect ratio of teenage emotion. Nonetheless, he certainly carved a niche. Adolescent euphoria be thy name: Brian Wilson, "Baba O'Riley," Bradford Cox, and now Anthony Gonzalez on his new M83 album, *Saturdays=Youth* (Mute).

"I have such good memories of my teenage years," Gonzalez confesses over the phone from his native Antibes, France. *Saturdays=Youth* wraps wasted youth in nostalgia for 1980s pop, and it's a dangerously fun tonic. "John Hughes was my main influence on this album," Gonzalez said, and the proof's in the overheated lyrics, the sun-struck portraits, and the quick changes between sub-genres, which resemble so many high school cliques. *Saturdays=Youth* is no less ambient than Brian Eno's chilliest scores, but instead of *Music for Airports*, it's Gonzalez's "Music for a Molly Ringwald Movie."

When Gonzalez first emerged with his massive, bright synth rainbows on earlier M83 albums like *M83* (Mute, 2001) and *Dead Cities, Red Seas and Lost Ghosts* (Mute, 2003), he came off as a post-shoegaze Enya. The crucial change on *Saturdays=Youth* is first apparent after the marching chorus opening "Kim



and Jessie" drops out, leaving space for Gonzalez's verse. Instead of coasting on an endless climax-loop, the song makes effective use of a traditional pop structure — choruses, bridge, and masterfully diffused outro — to convey the simple exuberance of two teenage girls sneaking liquor in a patch of woods. Gonzalez downplays revisionist favorites like My Bloody Valentine and the Jesus and Mary Chain here in favor of shinier surfaces descending from groups like Simple Minds and Tears for Fears.

M83's dips into catchy new wave ("Graveyard Girl"), Hot Topic goth ("Skin of the Night") and electro-gospel ("We Own the Sky") are smoothed by the album's high definition gloss. After only working with sound engineers in the past, Gonzalez opted to collaborate with two different producers on *Saturdays=Youth*. Ken Thomas' long résumé makes the album one degree removed from Gonzalez favor-

ites Cocteau Twins, while Ewan Pearson is known for his sleek dance tracks. "The combination of these two producers brings something interesting," Gonzalez muses, and the songs do seem to sway between velvet reverie and intense ear candy.

"My older brother used to lend me his VHS, so I used to watch with my friends," Gonzalez said. "A lot of horror movies and a lot of the teen movies. When I was watching the John Hughes movies, I was 13 or 14. I felt really close to the characters." At its best, *Saturdays=Youth* slows these generational markings into a ritualized ghost dance. The album is certainly a simpler, less troubled nostalgia piece than something like *Donnie Darko* (2001). What of the fact that this heavily marketed teenage paradise was borne of American conservatism? Gonzalez doesn't have the answers, but his transporting music makes you feel silly for asking too many questions. (**Max Goldberg**)

M83

With Berg Sans Nipple
Wed/21, 9 p.m., \$16
Great American Music Hall
859 O'Farrell, SF
www.musicchallsf.com

grooves

Spiritualized*

Songs in

A&E

SPIRITUALIZED
Songs in A & E
(Universal)

It's inevitable that many folks will approach *Songs in A & E* expecting ruminations on mortality, given Spiritualized mastermind Jason Pierce's recent double-pneumonia brush with death. And yes, to a certain extent, such expectations are met. Listen closely, and angels will appear — in terms of lyrical content as well as in the context of the project's familiar, salvation-seeking, dirty gospel. Let the sounds burrow a little deeper and there amid the swelling orchestrations and heavenly exultations looms the Grim Reaper. Skip to the disc's final moments, and consider Pierce's last muttered words as the broken lullaby of "Goodnight Goodnight" fades in the distance: "funeral home, funeral home."

Curiously, most of *Songs in A & E* was written prior to Pierce's illness. And what is even more striking is that this ultimately might be one of the most uplifting releases in the Spiritualized catalog. Largely absent are the odes to medicated bliss of earlier efforts; instead the band focuses on the resiliency of the human heart, perhaps most affectingly in "Soul on Fire" with the urgent pleas of "baby, you set my soul on fire." Elsewhere, "I Gotta Fire" and "Yeah Yeah" deliver juiced-up emancipation with their sneering, hip-wiggling garage-soul. And fans of the patented Spiritualized build-and-blowup will revel in the seven-minute spiral into wide-eyed, free-jazz ecstasy on "Baby I'm Just a Fool." Too much euphoria? Pierce's shattered sighs on the respirator-rhythm bone-chiller "Death Take Your Fiddle" might help. "Think I'd like to take myself to heaven," he sings, "cause I haven't been there many times before." **(Todd Lavoie)**



SOILENT GREEN
Inevitable Collapse in the Presence of Conviction
(Metal Blade)

Louisiana's Soilent Green has been around for more than 15 years, but its extreme metal-as-Southern-rock approach is still more or less unique. The band perfected this style on its second album, 1998's *Sewn Mouth Secrets* (Relapse), which combined the roar of Napalm Death or Slayer with the cut-and-paste songwriting of John Zorn's Naked City and the blues-based riffing of early Sabbath and the Allman Brothers. *Inevitable Collapse in the Presence of Conviction* is Soilent Green's fifth full-length, following relatively close on the heels of 2005's *Confrontation* (Relapse) — relatively because the group is notorious for long gaps between recordings, whether due to lineup changes or van crashes. There's also the challenge of writing material in their dense, demanding style. For example, the opener here, "Mental Acupuncture," moves through a dozen distinct parts in slightly more than four minutes, veering from majestic doom metal to blasting grindcore to mutant country-rock riffing.

Soilent Green maintains this pace, as it always has, from start to finish. Admittedly, the ensuing information overload can be wearying — especially given the band's tendency to play nearly everything at full blast, apart from a few brief solo-guitar interludes. Like the Green's past long-players, *Collapse* takes a while to absorb. But it rewards multiple hearings, and it likely contains more killer riffs per minute than any other metal disc you'll hear this year. **(Will York)**

SOILENT GREEN
Sun/25, 7 p.m., \$21–\$23
Slim's
333 11th St., SF
www.slims-sf.com

2nd time around



THE MICROPHONES
The Glow, pt. 2
(K)

Along with Neutral Milk Hotel's *In the Aeroplane over the Sea* (Merge, 1998), the Microphones' *The Glow, pt. 2* was the album that sent hundreds of aspiring songwriters into the basement to concoct their private symphonies. Listening now, seven years after its initial release, Phil Elvrum's immersive mix of lo-fi doodling with Phil Spector-on-quaaludes grandeur still sounds excitingly eccentric — even more so given the risk-averse state of indie rock. The 20 tracks float by as bamboo rafts, with shifting arrangements of vocal howls, horn blasts, acoustic hums, and underwater drums seeming tentative and tidal, an unsteady architecture for the stunted catharsis of Elvrum's lyrics.

Doesn't a reissue of such a recent album qualify as a cash grab? Not this time. A whole disc's worth of castaways enrich our appreciation of the finished full-length's sculptural beauty. To be sure, these are not the mono mixes of reshaped filler. The alternate versions here ("I Want Wind to Blow," "Map/Moon," "The Gleam, pt. 2") reflect the pilgrim's progress of the Anacortes, Wash., native in the studio — his careful search for the proper sonic molding for a given song. Since 2001, Elvrum has added an "e" to his name, making it Elverum, and switched his songwriting alias from the Microphones to Mount Eerie, cutting an erratic path through lavishly packaged self-released LPs and constant touring. It's hard not to plot out some of his subsequent wanderings in *The Glow, pt. 2*'s unruly sprawl, but the disc's no poorer for it. With so many superfluous reissues flooding the market, here's one that seems essential. It's a chance to rediscover a classic and find you've only begun to know it. **(Max Goldberg)**

THE INDEPENDENT

www.theindependentsf.com

DESTROYER
Devon Williams
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the cave singers
THE BOTTICELLIS
THU MAY 22nd
TRIUMPH OF LETHARGY
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MARGOT & THE NUCLEAR SO AND SO'S
MIKE BLOOM (RILO KILEY / THE ELECTED)
SALT & SAMOVAR
FRI MAY 23rd
doors 8:30
\$12

MY BRIGHTEST DIAMOND
PEDESTRIAN A WEATHER
SAT MAY 24th
doors 8:30
\$13

the VON BONDIES
DIE! DIE! DIE!
IO ECHO
THE HARD LESSONS
SUN MAY 25th
doors 7:30
\$13

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JOYO VELARDE
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MONTANA SLIM
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THE COOL KIDS
PACIFIC DIVISION
THU 6.5/ DOORS 7:30PM/ \$12 ADV • \$14 DOOR
KALX AND THE DELI MAGAZINE PRESENT
OR, THE WHALE
PETE AND J
GREG ASHLEY

FRI 6.6/ DOORS 8:30PM/ \$14
HONEYCUT
SAT 6.7/ DOORS 8:30PM/ \$15
THE BLACK ANGELS
THE WARLOCKS
SUN 6.8/ DOORS 7:30PM/ \$13
LOCAL H
THE PHOTO ATLAS
TUE 6.10/ DOORS 7:30PM/ \$16
CRYSTAL CASTLES
DD/MM/YYYY
THU 6.12/ DOORS 7:00PM/ \$40 GA • \$75 VIP
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VOPLI VIDOPLYASSOVA
RUSSIAN SOLUTION
FRI 6.13 & SAT 6.14/ DOORS 8:30PM/ \$22
SUNSET PROMOTIONS
REBIRTH BRASS BAND
TUE 6.17/ DOORS 7:30PM/ \$12 ADV • \$14 DOOR
SEA WOLF
THE JEALOUS GIRLFRIENDS
PATRICK PARK

DUFFY Rockferry (Mercury)

More than a dab of Welsh blue-eyed soul vocalist Aimee Duffy's every-girl charm can be found on her European hit debut, *Rockferry* — thanks to the tasty and toasty analog-y production of ex-Suede guitarist Bernard Butler, Jimmy Hogarth, and Steve Booker. Warmer than Joss Stone and more innocuous than Amy Winehouse, Duffy definitely has the songs — cowritten with her producers and including the manifesto-like title track and the seemingly imminent stateside hit "Mercy" — and, in keeping with assorted girl-singer predecessors, skirts offense with the nimble grace of a well-bred show pony. Time will tell whether she possesses an ambition that extends beyond merely reaffirming the power of retro soul sounds. The high notes might ring a bit shrilly at times, but if the 23-year-old continues to make all the right moves, buttressed by all the proper tunes, she'll get the seasoning that'll serve her — and her muses — well. **(Kimberly Chun)**

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Cornel Campbell • Antidoping
David Rodigan • Stone Love
Markus James • Sister Carol
Stranger Cole • Roy Shirley
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SCENE

SUMMER 2008 READERS' CONTEST

The Guardian Hellraisers need you to raise your voice and make a choice! Share your picks in the following categories...the most popular choices will be featured in our Summer 2008 Scene supplement, coming out June 25th!

- 1 FAVORITE PLACE TO GET LUCKY**
(Your favorite nightclub to score a sure thing)
- 2 FAVORITE PLACE TO GET YOUR HAIR DID**
(For the ladies)
- 3 FAVORITE STORE FOR SNAZZY THREADS**
(For the guys)
- 4 EATERY WITH THE MOST EFFECTIVE HANGOVER FOOD**
(Your favorite place to spend the morning after)
- 5 FAVORITE UNDERGROUND DANCE PARTY**
(Your spot that's this close to breaking big)
- 6 THE BAR WITH THE MOST AWESOME VIEW**
(Your favorite perch to view the Bay Area's beauty)

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Deadline for entry is 5pm, Sunday, June 15, 2008.

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Sun May 25th
Beth's Graduation
w/ Bog Savages

Mon May 26th
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Tue May 27th
Ron Thompson
BLUES NIGHT



Alan and Richard Bishop present "The Brothers Unconnected"

► **PREVIEW** When Sun City Girls drummer Charles Gocher died of cancer last year, it was a shock to fans of the long-running band. The group hadn't publicized his illness, and they seemed to be as active as ever during the few years prior to this sad, surprising news. Following Gocher's death, the remaining members — brothers Alan and Rick Bishop — immediately disbanded the group, which had the same three-piece lineup since 1981. Along with their current nationwide tour, Alan and Richard Bishop's *The Brothers Unconnected: A Tribute to Charles Gocher and Sun City Girls* (Abduction) is meant to close the book on this influential, inspiring, and sometimes maddening ensemble.

No one will ever accuse the Sun City Girls of being predictable or easily accessible. They were probably best known for their various fusions of psych-rock with influences from the Middle East (the Bishops are half-Lebanese), India, and Southeast Asia. But part of their charm was their willingness to do anything they felt like: a movie soundtrack, a radio play, or an album of trashy 1970s rock covers. With all that in mind, the tour-only *The Brothers Unconnected* is the most concise, approachable summary of the vast SCG catalog you're likely to find. It showcases the Bishops together on acoustic guitar and vocals, live in the studio, doing renditions of some of their "hits." There is plenty of black humor, with Rick doing his best Gocher impression on the ornery "Ballad of (D)anger," and Alan hilariously handling "Six Kids of Mine," a song about strangling a gaggle of crying children in order to get some sleep. There are also moments of unadorned beauty on par with anything they've done: the mysterious, gently flowing "Cruel and Thin" and a handful of tunes from 1990's *Torch of the Mystics* (Majora), including dramatic spaghetti-western anthem, "The Shining Path," and the sunny, raga-like "Space Prophet Dogon." If this disc is any indication of what their upcoming show at Slim's will sound like, then it's a must-see for anyone interested in this legendary group. **(William York)**

ALAN BISHOP AND RICHARD BISHOP PRESENT "THE BROTHERS

UNCONNECTED" With Neung Phak. Wed/21, 8 p.m., \$16–\$18. Slim's, 333 11th St., SF. (415) 522-0333, www.slims-sf.com

Music listings are compiled by Duncan Scott Davidson. The music interns are Ian Ferguson, Laura Mojonner, and Kat Renz. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. See Picks, page 20, for information on how to submit an item to listings.

WEDNESDAY 21

ROCK/BLUES/HIP-HOP

Arcadio, Mist and Mast, Definite Articles Rickshaw Stop. 8pm, \$8.
Barbary Coasters, Middle Class Murder, HiWatters Red Devil Lounge. 8pm, \$5–15. Benefit for Blue Bear School of Music.

► **Black Hollies, Jizz, Invasion** Hemlock Tavern. 9:30pm, \$7. See Picks, page 20.

Blue Rodeo, Luke Doucet Cafe du Nord. 8pm, \$15.
Brothers Unconnected, Neung Phak Slim's. 8pm, \$18.

► **Destroyer, Devon Williams** Independent. 8pm, \$15. See "Out there," page 26.

► **Dizzee Rascal, El-P, Busdriver, Aesop Rock** 1015 Folsom. 9pm, \$14.

Empty Rooms, Diamond Star Halos, Big Light, Top Critters Elbo Room. 9pm, \$6.

Exhausted Prayer, Elk, One Hundred Suns, Addiction King Annie's Social Club. 9pm, \$7.
Craig Horton Biscuits and Blues. 8 and 10pm, \$15.
Hot Farm, Shot By Apollo, P.B.S.P. El Rio. 8pm, \$4.

Ian Fays, Broken Hearts Rockit Room. 9pm, \$7.

► **M83, Berg Sans Nipple** Great American Music Hall. 9pm, \$16. See "Weekend warrior," page 30.

► **M.I.A.** Concourse at SF Design Center, 620 Seventh St; 421-TIXS. 8pm, \$35. See Picks, page 20.

Nurses, Grass Widow Knockout. 9:30pm, \$5.
Paranoids, Better Than Aliens, Pope of Yes, Daddy Crimbo Parkside. 9pm.

Santana Fillmore. 8pm, \$89.50.

CONTINUES ON PAGE 34 ►

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WED/21 ROCK/BLUES/HIP-HOP

CONT.>>

➤ **Throw Rag, Heart Attacks, Rock 'N Roll Adventure Kids** Bottom of the Hill. 9pm, \$10.

BAY AREA

➤ **Assemble Head in Sunburst Sound, Lumerians, Janina Angel Bath** Uptown. 9pm, \$7.
Ten Ton Chicken Jupiter. 8pm, free.

JAZZ/NEW MUSIC

Scott Amendola Marsh, 1062 Valencia; 826-5750. 7:30pm, \$10. "Beats, Sounds, Sticks, and Wires."
➤ **Collective West Jazz Orchestra** Jazz at Pearl's. 8pm, \$15; 10pm, \$10.
Gaucha, Mitch Marcus Session Amnesia. 8pm,

free.
Lalah Hathaway Yoshi's SF. 8pm, \$26-30. Also Thurs/22.
Ben Mercato and the Mondo Combo Top of the Mark. 7:30pm, \$10.
Oop-bop-sha-bam Nickie's. 6pm, free.
Sam Grobe-Heitz Trio Shanghai 1930. 7pm.
Verde Park Chalet, 1000 Great Highway; 753-6206. 7pm, free.

BAY AREA

Bowfire Paramount Theatre, 2025 Broadway, Oakl; 421-TIXS. 8pm, \$35.50-65.
Amar Khalil Yoshi's. 8 and 10pm, \$15.
SF State Jazz Ensembles Anna's Jazz Island. 8pm, \$8.

FOLK/WORLD/COUNTRY

Nutarah, Great Girls Blouse, Not an Airplane, Kelly McFarling Hotel Utah Saloon. 8:30pm, \$5.

BAY AREA

Benito Cereno La Peña Cultural Center. 8pm, \$10.
Kaladrios Ashkenaz. 8:30pm, \$10.
Orchestra Universal Shattuck Down Low. 8pm, \$5-10.
Whiskey Brothers Albatross Pub. 9pm, free.

DANCE CLUBS

➤ **Booty Call** The BAR, 456 Castro; 626-7220. 9pm-2am, \$1. Juanita More brings you rotating disco DJs and fab fags, drags, fems, and daddies.
Cathouse Cat Club. 9:30pm-2am, \$5. Dance the night away to new country and rock. I guess that's something like the Axl Rose hip shake meets line dancing.
Cat's Corner Swing Party Savanna Jazz. 6:30pm-1:30am, \$8. Dance lessons and live swing bands.
➤ **Coo-Yah** Bruno's. 9pm-2am, free. Dancehall and reggae with DJs Green B and Daneekah.

Frat House 440 Castro. 9pm-2am, free. A gay club with paddles and hard-drinking college bros in tighty whiteys slapping one another's asses.
Lingba Lounge 8pm, free. World music with DJ Dirty Hertz.
Love It Wednesdays Icon Ultra Lounge. 9pm, \$5-7. NightLight Music presents funky, sexy house music for Hump Day.
Qoöl 111 Minna Gallery. 5-10pm, \$5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and Jondi.
➤ **RedWine Social** Dalva. 10pm-2am, free. DJ TophOne and guests spin jazz breaks, '80s, and electro.
Satellite Anú, 43 Sixth St; 543-3505, www.anu-bar.com. 9pm-2am, free. House and techno.
Synchronize II Pirata, 2007 16th St; 626-2626. 9pm-2am, free. Psych-trance with DJs Zul, Sentient, and Ross.
Wax Wednesdays Milk. 10pm-2am, \$3. DJ RasCue turns back the clock with '80s and '90s hip-hop on vinyl.

Wreckshop Wednesdays El Rincon. 9pm-2am, \$3. Hip-hop and breaks with DJs Jusone Groomz and Classic.

BAY AREA

The Bridge Is Over Luka's Taproom and Lounge, 2221 Broadway, Oakl; (510) 451-4677. 8pm, free. DJ Abel Dee and guests spin hip-hop.
Floodvibes Kingman's Lucky Lounge. 9pm-2am, free. Joyous pop beats with Richard Flood.
Support Your Local DJ Kingman's Lucky Lounge. 6-9pm, free. Open audition turntables by appointment.

THURSDAY 22

ROCK/BLUES/HIP-HOP

Adele Bimbo's 365 Club. 9pm, \$15.
➤ **All Shall Perish, First Blood, Alcatraz, Apiary, Arise** Parkside. 7pm, \$12.
Cave Singers, Botticellis, Triumph of Lethargy, Skinned Alive to Death Independent. 8pm, \$12.
➤ **Crudo, San Quinn** Great American Music Hall. 8pm, \$21. See pick box.
➤ **Raheem Devaughn, Chrisette Michele** Fillmore. 8pm, \$27.50.
Fall of Troy, Dear Hunter, Foxy Shazam, Tera Melos Bottom of the Hill. 8pm, \$13.
Flatline Transmissions, Drop Black Sky, 13th Sky Rockit Room. 9pm, \$7.
Last Hurrah, Side Street Reny, Surface to Air Hotel Utah Saloon. 9pm, \$7.
Love You Moon, Dave Daveson Cafe du Nord. 8pm, \$15.
March Fourth Marching Band, Kid Beyond, Loyd Family Players Rickshaw Stop. 8pm, \$12.
➤ **Mates of State, LoveLikeFire** Slim's. 9pm, \$19. See "Out there," page 26.
Sarees, Palms, Eyes Hemlock Tavern. 9:30pm, \$6.
Jimmy Thackery Biscuits and Blues. 8 and 10pm, \$20.
Voodoo Organist, Vaudevilles, Undertaker and His Pals Annie's Social Club. 9pm, \$8.
Woodsmen, Sofa Kings, In Rare Form 12 Galaxies. 9pm, \$8.

BAY AREA

➤ **40 Watt Hype, Diego's Umbrella** Ashkenaz. 9pm, \$10.
Nuts and Bolts, Orange, Angels with Dirty Faces Stork Club. 10pm, \$6.

JAZZ/NEW MUSIC

Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 7:30pm, free.
Eric Wiley Quartet Shanghai 1930. 7pm.
➤ **Lynn Harrell** Grace Cathedral, 100 California; (866) 520-5299. 7:30pm, \$25-40. "Sacred Space: Bach Cello Suites." Also Fri/23.
Lalah Hathaway Yoshi's SF. 8pm, \$26-30.
Veronica Klaus Enrico's, 504 Broadway; 982-6233. 7pm, free.
Nova Jazz Trio Park Chalet, 1000 Great Highway; 753-6206. 7pm, free.
Jonathan Poretz Jazz at Pearl's. 8pm, \$15; 10pm, \$10.
Savanna Jazz Trio Savanna Jazz. 7:30pm, \$5.
Stompy Jones Top of the Mark. 7:30pm, \$10.

BAY AREA

➤ **Lulo Reinhardt Gypsy Jazz** Anna's Jazz Island. 8pm, \$12.
Coco Montoya Yoshi's. 8pm, \$20; 10pm, \$12.

FOLK/WORLD/COUNTRY

➤ **Grizzly Peak** Atlas Café. 8pm, free.
Mazacote Pier 23. 9pm, \$10.

BAY AREA

Akosua La Peña Cultural Center. 8pm, \$10.
➤ **Earl Brothers, Skinny** Starry Plough. 9pm, \$7.
"Freight Open Mic" Freight and Salvage Coffee House. 8pm, \$5.50.

DANCE CLUBS

➤ **Afrolicious** Elbo Room. 10pm-2am, \$5. DJs Pleasuremaker and Señor Oz spin Afrobeat, Tropicália, electro, samba, and funk.
BrazilLive El Rio. 9pm, \$8. DJs play Brazilian dance music, plus live set by Brax Band and Aurea Fernandes.
Compression Temple, 540 Howard; www.tem-plefsc.com. 10pm, \$5. DJs 2Cents, Sharp, and the Colonel MC, the rest of the Compression crew, and guests spin dirty, debauched club jams.
Give Thankz Club Six. 9pm-2am, \$5. With Polo, Daddy Rolo, Common Sensi, Uni-T, Shortkut, Doogie, Ivier, and Irie Dole.
Inna Da Light Laszlo. 9pm. Dub, reggae, dancehall, and old-school hip-hop with Beatnok.
Kiss Que C'est Variety Show Amnesia. 9pm-2am, \$7. Bands, burlesque, babes ... good times were had by all.



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5-9
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WED
5/21
9PM
\$6

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& **MARA REGGAE**

FRI
5/23
10PM
\$12/\$15

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SAMBA DA
PLUS **NOBODY FROM**
IPANEMA
AND **SAMBA QUEEN**
MAISA DUKE

SAT
5/24
10PM
\$12-\$15

THE CARNAVAL PARTY
SAMBA DA
PLUS **MACABEA**
AND **SAMBA QUEEN**
MAISA DUKE

SUN
5/25
9PM
\$7/\$10

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ILLMIND
\$10 ADV

SUN. MAY 25 9PM DOORS
HEX RX
C/A/T
ANTHONY ABATTOIR
\$9 ADV; \$12 DOOR

THU. MAY 29
9PM DOORS
BONG-RA
PNEUMATIC DETACH
END.USER
\$7 ADV;
\$10 DOOR

SUN. JUNE 1
9PM DOORS
MY LIFE WITH THE
THRILL KILL KULT
DJ? ACUCRACK, VTG
\$13 ADV

THU. JUNE 5
9PM DOORS
MARLON ASHER
RAD KIDUS
UNDAH P
RAS NOU
GRINSTONE
MISTAH MAJAH P
MC ROCKY BAILEY
MR. MAJESTIC
RAJAH MUFFIN
\$25

WED. JUNE 11
8PM DOORS
JILL TRACY
& THE MALCONTENT ORCHESTRA
MATTY/TRUE
BRIGHT BROWN
\$15 ADV; \$15-25 DOOR

SUN. JUNE 15
7PM DOORS
BILAL
BINAI/REBELFRONT
DJ SAKI 1
\$23 ADV; \$25 DOOR

THU. JUNE 19
8PM DOORS
PATO BANTON
& THE MYSTIC ROOTS BAND
TOMORROW'S BAD SEED
DJ MRL.E - \$18 ADV; \$20 DOOR

WED. JULY 9
8PM DOORS
45 GRAVE
NEW THRILL PARADE
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THU. JULY 10 - 8PM DOORS
16 VOLT
BELLA MORTE
EVERYTHING GOES COLD
BLACK SNAKE MOAN
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THU MAY 22 9:30 MEAT
FRI MAY 23 10PM ATTACK OF THE BLAPS
SAT MAY 24 9PM BOOTIE
SUN MAY 25 9PM HEX RX
THU MAY 29 9PM BONG-RA
FRI MAY 30 9PM BOHEMIAN CARNIVAL
SAT MAY 31 10PM SLIDE INTO SUMMER
SUN JUN 01 8PM THRILL KILL KULT
THU JUN 05 9PM MARLON ASHER
FRI JUN 06 10PM CREAM
SAT JUN 07 9PM NEW WAVE CITY
WED JUN 11 8PM JILL TRACY
FRI JUN 13 10PM ESCADALO
SAT JUN 14 9PM BOOTIE
SUN JUN 15 9PM BILAL
THU JUN 19 8PM PATO BANTON
FRI JUN 20 9PM HUBBA HUBBA REVUE
SAT JUN 21 9PM POP ROXX

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IN SUNBURST SOUND
THE LUMERIANS, JANINA ANGEL BATH

5/23 DOOR 9PM/ \$8
BOY IN THE BUBBLE
SEAQUENCER, GRIDDLE

5/24 DOOR 9PM/ \$8
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THE O.Z.
ART: POLITICAL GRIDLOCK, MUSIC: JOE CON

5/30 DOOR 9PM/ \$10
FILTHY THIEVING BASTARDS
THE HOOKS, THE SATURDAY SAINTS

5/31 DOOR 9PM/ \$10
THE CHOP TOPS
THE BADMEN, THE INFAMOUS SWANKS

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THURSDAYS
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Gibson

LD **Louder Than Bombs** Knockout. 10pm-2am, \$5. Smiths tribute night on Morrissey's birthday. I feel so sexy ... in an asexual kind of way. **Nickie's** 9pm, \$5 Reggae and dancehall with DJ Jah Yzer.

1984 Cat Club. 9pm-3am, \$3-6. Top 40, '80s, and new wave with DJs Jules, Damon, Melting Girl, and Dangerous Dan.

Pacific Standard Time Levende Lounge. 10pm. DJ Sake1 spins soulful music.

LD **Popscene** 330 Ritch. 10pm, \$10. Britpop, indie, new wave, mod, electronic, and '60s soul with Aaron Axelsen, Disco Shawn, and Nako. **Riot Grrrl** Stud. 10pm. Mama Crass and Alex Phallex the Homogay DJ bust you out of the closet with queer punk and rock 'n' roll for the revolution, with \$2 PBR if you bring a mason jar.

Trauma El Rincon. 9pm, \$3. Drum 'n' bass with the Doctor, Reclipse, E\$KR, Arize, and guests.

Tubesteak Connection Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am, \$3. A gay dance club featuring Eurodisco, electro-funk, and more with DJ Bus Station John.

BAY AREA

Brothers and Sisters Luka's Taproom and Lounge, 2221 Broadway, Oakl; (510) 451-4677. 9pm, free. Soulful house and dance music with DJs Dedan, Daniela, and guests.

Rock a Hula Forbidden Island Tiki Lounge, 1304 Lincoln, Alameda; (510) 749-0332. 8:45pm-2am, free. DJ "Samoa Boy" Tanoa spins big-band jazz, rockabilly, classic country, '60s soul, island rarities, jump blues, and more.

Selector DJ Sessions Jupiter. 8pm. DJ Delon welcomes guest DJs weekly.

World Music Thursdays Air Lounge, 492 Ninth St, Oakl; (510) 444-2377. 10pm-2am, \$5. DJ Fuze of Digital Underground spins reggae, soca, salsa, baile, hip-hop, house, and more.

FRIDAY 23

ROCK/BLUES/HIP-HOP

Bray, Two Left Feet Rockit Room. 9pm, \$7.

LD **Careless Hearts** Parkside. 9pm, free. "Lil' Tuffy's 6th Annual Prom Pre-Mixer."

CPC Gangbangers, Grace Alley, Tulsa Hemlock Tavern. 9:30pm, \$7.

Jerry Garcia Band featuring **Melvin Seals** Great American Music Hall. 9pm, \$20.

Lord Loves a Working Man, Struts, Swoop Unit Slim's. 9pm, \$13. See Picks, page 20.

Margo and the Nuclear So and So's, Mike Bloom, Salt and Samovar Independent. 9pm, \$12.

Mark Hummel Band Biscuits and Blues. 8 and 10pm, \$20.

Mindless Self Indulgence, London After Midnight, Birthday Massacre Grand Ballroom, Regency Center, 1290 Sutter; 421-TIXS. 8pm, \$22.50.

LD **Pimps of Joytime** Boom Boom Room. 9:30pm, \$15. Also Sat/24.

Rosin Coven, Vagabond Opera, Jessica Fichot Cafe du Nord. 9:30pm, \$15.

Roy Rogers and the Delta Rhythm Kings Yoshi's SF. 8pm, \$22; 10pm, \$18.

LD **Snake Flower 2, Tea Elles, Wyld Youth** Annie's Social Club. 9pm, \$7. See "Motor psyche," page 30.

Tainted Love Bimbo's 365 Club. 9pm, \$23. Also Sat/24.

Tempo No Tempo, Splinters Knockout. 9pm, \$5.

LD **Von Iva, Blacks, Bruises, Astra Heights** Bottom of the Hill. 9pm, \$10.

Wave Array, Papersons, Solar Power People Hotel Utah Saloon. 9pm, \$7.

Wonder Bread 5, Greg Scott Band Red Devil Lounge. 9pm, \$10.

BAY AREA

Boy in the Bubble, Sequencer Uptown. 9pm, \$8. **Forgotten, Harrington Saints, Violation, Orange, War Dogs** 924 Gilman. 8pm, \$7.

LD **Last One Picked, 77 El Deora, Jesse Jay** Harris Band Starry Plough. 9:30pm, \$8.

JAZZ/NEW MUSIC

Black Market Jazz Orchestra Top of the Mark. 9pm, \$10.

Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8pm, free. **Lynn Harrell** Grace Cathedral, 100 California; (866) 520-5299. 8pm, \$25-40. "Sacred Space: Bach Cello Suites."

Mas Cabeza Park Chalet, 1000 Great Highway; 753-6206. 8pm, free.

LD **Houston Person** Jazz at Pearl's. 8 and 10pm, \$25. Through Sun/25.

Savanna Jazz Trio Savanna Jazz. 7:30pm, \$5. **Terry Disley Experience** Shanghai 1930. 8pm.

BAY AREA

Chris Hudlow and the Hayward Jazz Choir Anna's Jazz Island. 8pm, \$14.

CONTINUES ON PAGE 36 >>

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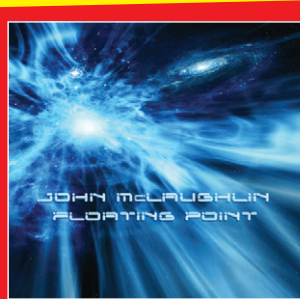


BARSUK

MATES OF STATE Re-Arrange Us

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On *Re-Arrange Us*, the duo move beyond their trademark wall of sound with additional instrumentation, including lush strings, guitar, and horns to back up their already honed melodic songwriting. **See them LIVE at Slim's on Thursday, May 22nd!**



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FEAT. **JAH YZER, IRIE DOLE, & I-VIER** PLUS SPECIAL GUESTS

REGGAE HAPPY HOUR FROM 10PM-11PM 2 FOR 1 DRINKS

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FRIDAY, MAY 23

IN THE DARKROOM - 808 MEDIA PRESENTS:

TRIP... ON THIS

FEATURING **AZEEM** WITH **THE 808 BAND** LIVE

PLUS **MC NERD NATE** AND **FIYAWATA**
WITH: **DJ LEX** (SOULS OF MISCHIEF), **DJ MAX KANE** (4ONEFUNK)

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SATURDAY, MAY 24

MANEESH THE TWISTER PRESENTS:

SURYA DUB

SPECIAL GUESTS FEATURING: **DJ C & B-LOVE**

SUB HZ DEN: DUBSTEP, DREAD BASS BREAKS & D'N'B, RAGGA
WITH RESIDENTS: **MANEESH THE TWISTER & RIPLEY,**
KID KAMELEON, AND KUSH ARORA (LIVE DUBWIZE SET)
VISUALS BY **OHASHI** AND **MC DADDY FRANK** PON DA MIC

INNA YARD: REGGAE, DANCEHALL, BHANGRA, GLOBAL BEATS
W/ RESIDENTS: **ROSS HOGG & DJ NETA, JIMMY LOVE, & DJ AMAR**

9PM-3AM | \$10 DOOR
DUBSTEP, BREAKS & D'N'B, RAGGA, REGGAE, DANCEHALL, BHANGRA

SATURDAY, MAY 24

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SPECIAL GUEST PERFORMANCES BY:
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ROOM 1: LATIN BEATS, REGGAETON, & AFRO-CUBAN FUNK
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DRINK SPECIALS ALL NIGHT!

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UPCOMING:

FRI MAY 30
BRANDED

SAT MAY 31
CROSSOVER

FRI/23
JAZZ/NEW MUSIC
CONT>>

» **Lalah Hathaway** Yoshi's. 8 and 10pm, \$26. Through Sun/25.
Toninho Horta, Tom Lellis Jazzschool. 8pm, \$22. "From Brazil to the Bay."
Jelly Roll Souls Jupiter. 8pm, free.

FOLK/WORLD/COUNTRY

» **Aphrodesia, Bayonics, Boca do Rio, DJ Sep** 12 Galaxies. 9pm, \$15.
Samba Da, Nobody from Ipanema Elbo Room. 10pm, \$15. Also Sat/24.

BAY AREA
Marlon "Ganja Farmer" Asher, Carlene "Cwee" Wells, Infinity Band Ashkenaz. 9pm, \$15-18.
Rosie Ledet and the Zydeco Playboys Eagles Hall, 2305 Alameda; www.louisianasue.com. 9pm, \$15.

South Austin Jub Band, Bluegrass Revolution Freight and Salvage Coffee House. 8pm, \$19.50.

DANCE CLUBS

» **Baxtalo Drom** Amnesia. 9pm-2am, \$6-10. Balkan, bhangra, punk, Latin, Gypsy, and more ... complete with bellydancers.
Blow Up Rickshaw Stop. 10pm, \$10. Indie-pop disco noir presented by Jefrodisiac and Emily Betty.
Bruno's 10pm-2am, \$10. DJs Enki and Ian D spin funk, dance grooves, and old-school hip-hop.
Cancun Club Glas Kat. 10pm-3am. Salsa, merengue, reggaeton, bachata, rock en español, Latin pop, Mexican, hip-hop, R&B, and old-school with Tony O, Radio Activo, Chuy Gomez, DJ Mauricio, and Santiago.
Don't Stop Amnesia. 10pm-2am, \$3. With DJs Hopper and Spinnerty and special guests.
Dragon Bar 473 Broadway; 834-9383. 8pm-2am, \$10. House, hip-hop, Latin, jazz, and classic dance mixes with DJ Daymetrius.

» **Fruit Stand** El Rio. 6pm-2am, free. DJs Carmen y Miranda spin soul, funk, and world beats, while Sissy Boy rocks the BBQ.
Hot Boxxxx Girls Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am, free. With host Gina La Divina.
Loose Joints Make-Out Room. DJ Tom Thump and guests bring you breaks, hip-hop, Latin, and Afrobeat.
Mighty Breaks Mighty. 10pm-4am, \$5-10. Nü breaks.
» **Mission Bombay** Bollywood Café, 3372 19th St.; 970-0362. 10pm-2am, \$5. DJs Vanka, Jimmy Love, Suresh, and Rajah spin Bhangra, Bollywood, and beyond.
Nickie's 9pm. Hip-hop and house with DJ Spectre.
Paris Dakar International Baobab. 10pm, \$3. Reggae, dancehall, hip-hop, soul, and R&B with DJ Mpenzi.
Star Fucker Deco, 510 Larkin; urbanpointproductions@yahoo.com. 10pm-2am, \$4. Wild drag revue.

Stiletto AsiaSF. 10pm, \$8. Parker Day and hotties bring you electric, house, and disco.

BAY AREA

» **Baylando** Shattuck Down Low. 9pm-2am, \$10. DJ Kool Kyle and guests spin merengue, hip-hop, reggaeton, and salsa.
Flashback Fridays Luka's Taproom and Lounge, 2221 Broadway, Oakl; (510) 451-4677. 10pm, \$5-10. Hip-hop and funk with the Oakland Faders, plus resident DJs Spair and Platurrn.
Testify! Ruby Room. 10pm-2am, free. DJ Jarett Prayers spins electro, punk, Northern Soul, new wave, shoegaze, disco, electro, and rock and roll.

SATURDAY 24

ROCK/BLUES/HIP-HOP

» **Bobbyteens, Les Hormones, Some Days** Knockout. 10pm, \$6.
Bodies, Everything Must Go, Lowdowns, Jack

Saints Bottom of the Hill. 9pm, \$10.
Casual Lust, Fontanelles, Jo Boyer Parkside. 9pm, \$5.
Cobra Skulls, Steel Tigers of Death, Frankenstein L.I.V.S. El Rio. 10pm, \$7.
» **Dead Meadow, Sermon, Dame Satan** Slim's. 9pm, \$15. See "Out there," page 26.
Dead Ringers, Meat Sluts, Touchie Feelies, Plastic Saints Annie's Social Club. 9pm, \$7.
Gunner, Whores of War, Hukaholix, Trigger Effect Parkside. 3pm, free.
Last of the Blacksmiths, Fresh and Only's, El Capitan Cafe du Nord. 9pm, \$10.
Pimps of Joytime Boom Boom Room. 9:30pm, \$15.
» **My Brightest Diamond, Pedestrian, A Weather** Independent. 9pm, \$13. See Picks, page 20.
» **New Centuries, Don'ts, Man/Miracle** Hemlock Tavern. 9:30pm, \$6.
Rats, Some Days Hemlock Tavern. 6pm, \$5.
Tainted Love Bimbo's 365 Club. 9pm, \$23.
Turbonegra Red Devil Lounge. 8pm, \$20. "Lil' Tuffy's Prom."
Phillip Walker Biscuits and Blues. 8 and 10pm, \$20.
Jim Kimo West Biscuits and Blues. 2:30pm, \$12.50.

BAY AREA

Embers, Roanoke, Grayceon, One Hundred Suns Eli's Mile High Club, 3629 MLK Jr Way, Oakl; (510) 654-4549. 9:30pm, \$7.
» **Monophonics, Greasetraps** Starry Plough. 9:30pm, \$8.
Rainmaker Jupiter. 8pm, free.
Xome, Blow Up Nihilist, Cerebral Foil, Bleachy Bleachy Bleach, Under Control 924 Gilman. 8pm, \$7. "Aphotic Noise Fest."

JAZZ/NEW MUSIC

Herb Alpert, Lani Hall Yoshi's SF. 8pm, \$32; 10pm, \$28. Also Sun/25.
Aqua Velvets Park Chalet, 1000 Great Highway; 753-6206. 8pm, free.
Candace and Company Shanghai 1930. 8pm.
» **Beth Custer, Stephen Kent** Community Music Center, 544 Capp; 647-6015. 8pm, \$5-10.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8pm, free.
Pascal Boker Band Savanna Jazz. 7:30pm, \$5.
Houston Person Jazz at Pearl's. 8 and 10pm, \$25. Through Sun/25.
Rainfall Quartet Dogpatch, 2496 Third St; 643-8592. 8pm, free.
Diane Reeves Herbst Theatre, 401 Van Ness; (866) 520-5299. 8pm, \$25-75.
» **Lulo Reinhardt** Amnesia. 8pm, \$7-10.
Ricardo Scales Top of the Mark. 9pm, \$10.
Terese Genecco and Her Little Big Band Rrazz Room, Hotel Nikko, 222 Mason; 394-1111. 10:30pm, \$25.
Craig Ventresco, Meredith Axlerod Atlas Café. 4pm, free.

BAY AREA

Lalah Hathaway Yoshi's. 8 and 10pm, \$26. Through Sun/25.
Michael Wilcox Group Jazzschool. 8pm, \$12-15.
» **Ray Obiedo's Mambo Caribe** Anna's Jazz Island. 8pm, \$14.

FOLK/WORLD/COUNTRY

» **Crooked Roads, Fred Odell, Country Pie, Chiara Angelicola, Joel Streeter, Eddy Arnold, Devil Makes Three, Devine's Jug Band, Amy LaVere** Great American Music Hall. 9pm, \$15.
» **Gamelan Sekar Jaya** Yerba Buena Gardens, 760 Howard; 543-1718. 1pm, free.
Jeffrey Luck Lucas, Howdy Rockit Room. 8pm, \$7. "Bob Dylan Birthday Tribute."
Samba Da, Macabea Elbo Room. 10pm, \$15.
» **Sila and the Afrofunk Experience, Native Elements, DJ Jeremiah and the Afrobeat Nation, Sambabora Dance Company, Cheb i Sabbah** 12 Galaxies. 9pm, \$15.

BAY AREA

"**Berkeley Liberation Radio Benefit Concert**" La Peña Cultural Center. 8pm, \$12-15.
Pellejo Seco Ashkenaz. 9:30pm, \$10-13.

DANCE CLUBS

Afro Joint 222 Club. 9pm-2am, \$5-7. Excursion into Afrobeat and all of the music of the African diaspora.
Bruno's 10pm-2am, \$10. DJs Daymitreus and Headnodic spin funk, dance grooves, top 40, and old-school hip-hop.
Club Something Retox Lounge. 9pm. DJs Skip and Melting Girl rock new wave, '80s, and '90s.
Drunk and Horny Underground SF. 9pm-2am. \$5. Queer boozin' and cruisin'.
Element Saturdays Element Lounge. 9pm-3am, \$10. Hip-hop, mashups, rock, and funk with rotating DJs.
Endup 6am-1pm: "Ascension," with DJs Vince,



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<p>FRI/MAY/23 ROY ROGERS & THE DELTA RHYTHM KINGS</p>	<p>THU/MAY/22 COCO MONTOYA</p>
<p>SAT/MAY/24 – SUN/MAY/25 HERB ALPERT & LANI HALL</p>	<p>FRI/MAY/23 – SUN/MAY/25 CD RELEASE PARTY LALAH HATHAWAY</p>
<p>DANCING MON/MAY/26 ORQUESTA LA MODERNA TRADICIÓN</p>	<p>DANCING MON/MAY/26 LAVAY SMITH & HER RED HOT SKILLET LICKERS</p>
<p>TUE/MAY/27 K.J. DENHERT</p>	<p>TUE/MAY/27 CD RELEASE PARTY LULO REINHARDT LATIN SWING QUARTET with special guests Paul Mehling & Evan Price</p>
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Adrian, Jim Hopkins, and Tracy. 10pm-all night: “Substance,” ’80s music with Damon, Skip, and Domino.

Frisco Disco Transfer. 10pm-2am. Richie Panic and Jefrodisiac bring you glam girls, fab boys, bare nipples, scarves, headbands, purple eye shadow, conspicuous consumption, and even more conspicuous booty shakin’.

Funkside Nickie’s. 10pm-2am, \$5. Toph One and special guests bring you classic hip-hop, funk, soul, and Bay bangers.

Hellatight Amnesia. 9pm-2am. Hip-hop, ’80s, and electro with DJs Vinnie Esperza and Asti Spumanti.

Hot Boxxx Girls Aunt Charlie’s Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am, free. With host Gina La Divina.

Hot Mess Stud. 10pm, \$5. Nude-dude drink specials with DJ Kidd Sysko.

Kontrol Rx Gallery, 132 Eddy; www.rxgallery.com. 9pm, \$5. With residents Alland Byallo, Sammy D, and Craig Kuna and guests.

Latin Night El Rincon. 9pm-2am. Reggaetón, salsa, hip-hop, bachata, and club hits with the best Latin DJs in the business.

Magnet Lounge 1402 Grant; 271-5760. 10pm-2am. Hip-hop, old-school, and funk with DJs Rebs, Mars, and Defunkt.

Pony Deco Lounge, 510 Larkin; 346-2025, www.decosf.com. 9pm-3am, \$3. Drinking, dancing, and riding the pony, with DJs Pee Play and Underdog.

Pop Roxx DNA Lounge. 9pm, \$5-10. Indie, goth, electro, and more.

Rebel Girl Rickshaw Stop. 10pm, \$7. An electro, indie, rock, hip-hop, ’80s, and mashups party for dykes, queers, and their pals.

The Social Amnesia. 10pm-2am, \$5. DJs Pozibelle and Zombie Grind spin disco, bubblegum, and ghetto stomp.

El Superritmo Make-Out Room. 10pm-2am, \$5. DJs Roger Mas and El Kool Kyle spin cumbia, dancehall, bomba, plena, and salsa.

BAY AREA

Le Heat Uptown. 9pm-2am, \$8. DJs Omar and Jay-Sonic spin it to win it, plus a live set by Sugar and Gold.

Magic Milkcrates Kingman’s Lucky Lounge. 9pm-2am, free. Soulful organica meets electronica with DJ Flood.

Pop History 101 Ruby Room. 10pm-2am. Join professors Botello and Tolle for a crash course.

Smoove Saturdays Luka’s Taproom and Lounge, 2221 Broadway, Oakl; (510) 451-4677. 10pm-2am, \$5-10. Future funk, neosoul, dancehall, old-school, and new-school with DJs Wisdom and Jamo.

SUNDAY 25

ROCK/BLUES/HIP-HOP

Ariel Pink, Cloud Archive, French Disco Bottom of the Hill. 9pm, \$10.

Blowfly, Antiseen, Devil’s Son In Law Eli’s Mile High Club, 3629 MLK Jr Way, Oakl; (510) 654-4549. 9:30pm, \$12.

California Honeydrops, Kally Price Band Amnesia. 9pm, \$6.

Cluster, Tussle, White Rainbow Great American Music Hall. 8pm, \$21. See “Cluster luck,” page 28.

Death Angel, God Forbid, Soilent Green, Light This City Slim’s. 7pm, \$23.

Glass Candy, Chromatics, Farah Rickshaw Stop. 9pm, \$12.

Lloyd Gregory Biscuits and Blues. 8 and 10pm, \$15.

Japanther, Pharmacy Hemlock Tavern. 11pm, \$7.

Pirate Band, Tippy Canoe Hemlock Tavern. 8pm, \$5.

Saints of Ruin, Order of the Black Elk, Rubber Side Down, D.I.E. Red Devil Lounge. 7pm, \$10.

Thrice, Circa Survive, Pelican Fillmore. 7pm, \$19.99.

Von Bondies, Die! Die! Die!, Io Echo, Hard Lessons Independent. 8pm, \$13.

JAZZ/NEW MUSIC

Herb Alpert, Lani Hall Yoshi’s SF. 8pm, \$32; 10pm, \$28.

Kurt Ribak Trio Riptide, 3639 Taraval; 681-8433. 7pm, free.

Le Jazz Hot Café Royale, 800 Post; 641-6033. 6pm.

Houston Person Jazz at Pearl’s. 8 and 10pm, \$20.

Hanna Rifkin Amnesia. 7:30pm, free.

Rob Modica and Friends Simple Pleasures Cafe. 3pm, free.

“Savanna Jazz Jam Session” with Johannes Wallman and Michael Jones Savanna Jazz. 7:30pm, \$5.

Vince Lateano Quartet Dogpatch, 2496 Third St; 643-8592. 4:30pm, \$5.

BAY AREA

Atmos Trio Anna’s Jazz Island. 8pm, \$10.

Lalah Hathaway Yoshi’s. 8 and 10pm, \$26.

Michael O’Neil, Kenny Washington Jazzschool. 4:30pm, \$15-18.

FOLK/WORLD/COUNTRY

Bat Makumba, Manicato, Fuga, Sambabora Dance Company, DJ Vanka 12 Galaxies. 9pm, \$15.

Mucho Axe Park Chalet, 1000 Great Highway; 753-6206. 2pm, free.

Rosa Passos Herbst Theatre, 401 Van Ness; (866) 520-5299. 7pm, \$25-58.

Wayside State, Brett Chulada, Jeanne Foss, Complications Parkside. 4pm, free.

BAY AREA

“Americana Unplugged” Jupiter. 8pm, free.

Sunshine Serenaders, Evie Ladin Ashkenaz. 9pm, \$4-6.

DANCE CLUBS

Big Top Transfer. 7pm-2am, \$3 before 9pm. Homo fashion costume ball. With Kim Jones, Joshua J,

and Parker.

Club Debauchery Annie’s Social Club. 10pm-2am. DJ Fact 50 spins only the most debased, degraded, and debauched tracks.

Club Havana Jelly’s. 4pm, \$15. Live double-header with Mazacote and Anthony Blea y Su Charanga, plus DJ Waltdigz, and great Cuban BBQ.

Dub Mission Elbo Room. 9pm-2am, \$10. Dub, roots, and classic dancehall with DJs Sep and Ludichris, plus special appearance by Black Shakespeare with Tomas and Miss Lovejoy.

Endup 6am-8pm: “Sunday T-Dance,” with DJs Vince, Adrian, Nikola Batyala, Nikita, and Jim Hopkins and weekly guests. 8pm-4am, \$12: “Super Soul Sundayz,” come back to Sunday church with DJ David Harness and guests.

45 Club Knockout. 9pm-2am, free. DJs dX the Funky Gran Paw, Senator Soul, and Dirty Dishes spin lost soul and funk on 45.

French Kiss Pink. 10pm-2am, \$3 after 11. Resident bad boys Mykill and Forever 21 play electro, disco, punk, pop, indie, rock, and mashups.

Holding Firm Reggae Sundays Underground

SF. 10pm-2am, free. Reggae and dancehall with Stepwise, Dread Lion, and weekly special guests.

Ital Corner Madrone Lounge. 8pm. Mr. Lucky and Beatnok offer roots, dancehall, hip-hop, and remixes.

Kodo Wish. 8pm-2am, free. Downtempo, funk, soul, broken beat, and deep house grooves care of residents Hideo Kobayashi, Still Rob G, and Tokyo Component.

New Jack Hyphy Stud. 9pm. Go dumb with DJs Mike Biggs and B-Somebody.

Revolution Eight. 3-8pm, \$5. The T dance for poz men with DJs Robbie Martin and Doctor Proctor.

Salsa Sundays El Rincon. 8pm-2am, free. Salsa lesson plus DJ dance party with Super Chino, De la Clave, and guests.

Salsa Sundays El Rio. 3pm. Live salsa by Andy y Callao, plus free BBQ and dance lessons.

Sun-Daze Double Dutch. 10pm-2am. Hip-hop and old-school with DJ B-Love.

BAY AREA

Culture Oasis, 135 12th St, Oakl; (510) 763-0404.

10pm-2am, \$5. Rotating DJs spinning the best in underground house.

Industry Night Kingman’s Lucky Lounge. 9pm-2am, free. Soulful grooves with DJ Franchise. For service industry workers.

King of Kings Shattuck Down Low. 8pm-2am, \$6-8. Smoke-One and Irie Dole play reggae, dancehall, roots, and lovers’ rock.

Noches de Vudu Luka’s Taproom and Lounge, 2221 Broadway, Oakl; (510) 451- 4677. 9pm, free. Salsa, samba, reggaetón, and Latin hip-hop with DJ Erick Santero and rotating DJs.

MONDAY 26

ROCK/BLUES/HIP-HOP

Tia Carroll, Fillmore Slim, Curtis Lawson, Bobbie Webb Bandshell in Golden Gate Park, Hagiwara

CONTINUES ON PAGE 38 »

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SAT 5/24 DJ SEAN 10PM

SUN 5/25 MY BEEMISH BOY
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MON 5/26 HOLIDAY BY MISTAKE 10PM

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FRI 5/23 CPC GANGBANGS (SWAMI, MONTREAL)
GRACE ALLEY
TULSA 9:30PM \$7

THE RATS (NYC) 6PM \$5
EBONICS • SOME DAYS

SAT 5/24 THE NEW CENTURIES 9:30PM \$6
THE DON'TS
MAN/MIRACLE

SUN 5/25 THE PIRATE BAND RECORD RELEASE 8PM \$5
TIPPY CANOE
JAPANATHER 11PM \$7
THE PHARMACY

MON 5/26 PUNK ROCK SIDESHOW 10PM FREE
W/DJ TRAGIC
& THE DUCHESS OF HAZARD

TUES 5/27 DJ LETHAL ETHAN 9PM FREE

WED 5/28 MOTHER’S ANGER 9:30PM \$6
JOINT METHOD
THE GENIE

THUR 5/29 TRIFLES 9:30PM \$6
ALL-AGES
SPACEBLASTER

FRI 5/30 ANAVAN 9:30PM \$6
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SAT 5/31 20 MINUTE LOOP 9:30PM \$7
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THU 5/22 8:30 pm \$10	LATIN/HIP-HOP/FUNK 40 WATT HYPE DIEGO'S UMBRELLA JOE RUT
FRI 5/23 9:30 pm \$10	REGGAE MESSENJAH SELAH + BROTHER AYOUBA
SAT 5/24 9:30 pm \$13 \$10 students	CUBAN PELLEJO SECO 8:30 pm Cuban salsa lesson with Molly Vitorte
SUN 5/25 3:00 pm \$6 adults / \$4 kids	"SUNNY SUNDAYS" KIDS' SHOW FAMILY SQUARE DANCE! calling by EVIE LADIN music by THE SUNSHINE SERENADERS
TUE 5/27 8:30 pm \$10	CAJUN COURTABLEU 8:00 pm Cajun/Zydeco dance lesson with Cheryl McBride
WED 5/28 9:30 pm \$20 \$18 advance	REGGAE THE HEPTONES JOHNNY CLARKE SAMMY DREAD "Legends of Roots" honoring the late, legendary Mikey Dread
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MON/26

ROCK/BLUES/HIP-HOP

CONT>>

Teagarden Drive. Noon-5pm. "California Blues
Festival."

Oxbow, Suishou No Fune, Mi Ami Bottom of
the Hill. 10pm, \$8.

BAY AREA

Frankie Beverly, Chaka Khan, Whispers, Ledisi
Concord Pavilion, 2000 Kirker Pass Road,
Concord; 421-TIXS. Noon, \$35.75-89.75.

JAZZ/NEW MUSIC

Contemporary Jazz Orchestra Jazz at Pearl's.
8pm, \$15; 10pm, \$10.
Lost Weekend Biscuits and Blues. 8 and 10pm,
\$15.
Monk's Music Trio Simple Pleasures Café. 8pm,
free.

BAY AREA

Lavay Smith and Her Red Hot Skillet Lickers
Yoshi's. 8pm, \$14; 10pm, \$10.

FOLK/WORLD/COUNTRY

**Dolorata, 77 El Deora, Four Year Bender, Red
Meat** El Rio. 3-8pm. "13th Annual Shit Kickin'
Memorial Day Party."
"Memorial Day Bluegrass Blowout" Amnesia.
8:30pm, free.
Orquestra la Moderna Tradición Yoshi's SF. 8 and
10pm, \$12.

DANCE CLUBS

Block-Party Double Dutch. 10pm-2am.
Underground hip-hop and old-school. With DJ
Veronica and special guest.
Caña Little Baobab, 3388 19th St; 643-3558.
10pm-2am, \$3. Reggaetón, dancehall, and more
with DJ Joe Quixx.
Club Camille(s) Beauty Bar. 10pm-2am, free.
Classic-era drunk rock.
Club Dread Club Six. 9pm-2am, \$10. Reggae, brah!
Death Guild Glas Kat. 9:30pm-2:30am, \$3-5.
Children of the Twilight Guild present this dark
dance club.
Donuts Knockout. 10pm-2am, \$5. DJ Pickpocket
on the wheels of steel, with live sets by T.I.T.S. and
Vivian Girls.
High Rolling Low Budget Tunnel Top. 9:30pm,
free. Acid jazz, rare grooves, nü jazz, and deep
house with DJ Hofwegen and friends.
I Haight Mondays Underground. 9pm-2am. Jupiter
Henry and Freddie Future spin hip-hop.
94117 Madrone Lounge. 2pm-midnight, free.
With board games, BYO food, videos, and
movies, it's just like your living room, if your living
room had a full bar.
Punk Rock Sideshow Hemlock Tavern. 10pm-
2am, free. Get punk'd by DJ Tragic and the
Duchess of Hazard.
Radical Vinyl El Rio. 9pm-2am, \$2. DJ Jenny
Hoyston spins hip-hop, oldies, and punk, and PBR
only costs a BUCK! Which is punk as fuck.
SF MunDaze Stud. 9pm-2am. An LGBT hip-hop
party spun by DJ Page Model.
Sex, Sexx, and More Sexxx Delirium. 10pm-2am,
free. Rock 'n' roll, hip-hop, and indie with Brett
Wilde and DJ Luv.

BAY AREA

Hubba Hubba Uptown. 8pm, \$5. Live burlesque
revue with Bombshell Betty, the Burlesqueeters,
Tricksie Treat, Josie Starre, Bunny Pistol, Miss
Kitty Whip, and more.
Three Day Weekend Luka's Taproom and Lounge,
2221 Broadway, Oakl; (510) 451-4677. 9pm, free.
DJ C-Moses spins local favorites. \$1 oysters all day.

TUESDAY 27

ROCK/BLUES/HIP-HOP

Darkstar Dan, Stu Allen, Pat Nevins 12 Galaxies.
9pm, \$7.
Kelly Richey Band Biscuits and Blues. 8 and
10pm, \$15.
Ladytron, Datarock, Delta Fiasco Fillmore.
8pm, \$27.50.
Noh, Hank Bobbit El Rio. 8pm, free.
Shotgun Wedding Quintet Bruno's. 10pm, \$8.
Teitur, Jessie Baylin Great American Music Hall.
8pm, \$15.
**White Rabbits, Miles Benjamin and Anthony
Robinson, Company Car** Bottom of the Hill.
9pm, \$12. See "Out there," page 26.
Lizz Wright Independent. 8pm, \$20.

JAZZ/NEW MUSIC

Bobby Selvagio Trio Shanghai 1930. 7pm.

PHOTO BY PHIL ANDELMAN

Crudo

>>> PREVIEW

The first time I saw Mike Patton I was 10. It was a sticky
July afternoon and here's this long-haired guy on MTV gesticulating
and rapping to distorted guitars. It freaked me out — not the lightning-
shooting eyeball embedded in his hand or that flopping fish inciting the ire
of PETA activists — but the man himself. He inspired a major uh-oh feel-
ing, and my understanding of the universe was eternally compromised.
But that was 1989. Since those early, badly dressed years with forever-
fighting Faith No More, Patton has spearheaded many beloved projects on
the noisy melodic fringe, from the haunting Fantômas to his recent pop-
wannabe project Peeping Tom. Now with Crudo, he's teamed up with Dan
the Automator, a.k.a. Daniel Nakamura, the Bay Area producer on the fore-
front of groundbreaking hip-hop, including Gorillaz's eponymous platinum-
selling debut album (Virgin, 2001) and the Handsome Boy Modeling School
with De la Soul's Prince Paul.
"Crudo" may be Italian for raw, but this isn't the dynamic duo's freshest
collaboration — in 2001 Patton and Nakamura worked together on *Lovage:
Songs to Make Love to Your Old Lady* By (NicheMusic.com Inc), a fun if chal-
lenging listen. Crudo's MySpace page gives a single one minute, fifty-six
second glimpse called "Let's Go," a poppy tease that makes me dance, but
not much else. There's no official word on a new album release date, but
rumor in the blogosphere is 2009.
To bide time, Patton and DTA fans won't want to miss Crudo's debut
appearance at Great American Music Hall, a practice run for Washington
State's Sasquatch Festival two days later. Fulfill your Crudosity. Personally, I
need to see if Patton still creeps me out. I hope so. **(Kat Renz)**

CRUDO

With San Quinn. Thurs/22, 8 p.m., \$21. Great American Music Hall, 859
O'Farrell, SF. (415) 885-0750, www.gamh.com

KJ Denhart Yoshi's SF. 8pm, \$14.
Kim Nalley Jazz at Pearl's. 8pm, \$20; 10pm,
\$15. "She Put a Spell on Me: Kim Nalley Sings
Nina Simone."
Ricardo Scales Top of the Mark. 7pm, \$5.
Vince Lateano Trio Savanna Jazz. 8:30pm, \$5.

BAY AREA

Chet Baker Project 7 Mile House, 2800 Bayshore,
Brisbane; 467-2343. 7pm, free.
"Jazzschool Tuesdays" Jupiter. 8pm, free.
Lulo Reinhardt Latin Swing Quartet Yoshi's. 8
and 10pm, \$12.
"Singers' Open Mic with Kelly Park" Anna's Jazz
Island. 8pm, \$5.

FOLK/WORLD/COUNTRY

Flight of the Conchords, Aziz Ansari Nob Hill
Masonic Center, 1111 California; 421-TIXS.
8pm, \$32.50. See Sonic Reducer, page 26.
Diego's Umbrella Park Chalet, 1000 Great
Highway; 753-6206. 6:30pm, free.
Manicato Elbo Room. 9pm, \$7.

BAY AREA

Courtableu Ashkenaz. 8:30pm, \$10.

DANCE CLUBS

Argus Lounge 9pm-1:30am, free. DJs DsAssRAss
and Bleeding Priest spin some pretty fuckin' heavy
metal, yo.
Change the Beat Madrone Lounge. 9pm-2am,
free. Thug jazz and funk rock from around the

world, layered with dirty instrumental beats. With
rotating DJs and live musical guests.
Coco Rico Tunnel Top. 10pm-2am, free. Latin,
Brazilian, and Caribbean rhythms with DJs Vanka
and Don Bustamante and guests.
Da Showcase Club Six. 9pm-2am, \$5. Local MCs
and DJs hip-hop on and on till the break of dawn.
Drunken Monkey Cat Club. 9pm, free. Rock 'n'
roll for inebriated primates like you.
Hold Yr Horses Aunt Charlie's Lounge, 133
Turk; www.auntcharlieslounge.com. 10pm-
2am. Electro, no wave, '80s, '90s, hip-hop, disco,
punk, synth pop, and more with DJ Rchrd Oh?!
Hoodies-N-Heels Double Dutch. 10pm-2am. Hip-
hop, funk, and sucka-free soul with DJ Vinsol and
special guests.
Lost and Found Make-Out Room. 9pm-2am, free.
Deep and sweet '60s soul 45s with DJ Lucky and
friends.
Soul Afrique John Collins, 90 Natoma; 543-BARR.
9pm-2am, free. R&B, soul, reggae, Latin, and soul-
ful house with DJ RasCue and rotating residents
Madison, Wizzkey, and Marcella.
Taboo Pink. 10pm-2am, \$5. With David Harness
and guests.

BAY AREA

The O.Z. Uptown. 9pm, free. Live set by Joe Con,
art by my homey JP and Political Gridlock, and a
screening of the *Death Wish* skate vid.
Zero Worship Ruby Room. 9pm. DJ Jarrett Prayers
spins Northern soul, Motown, freakbeat, garage,
punk, and new wave. \$2 well drinks with valid
student ID. **SFBG**

38 SAN FRANCISCO BAY GUARDIAN | MAY 21 - 27, 2008

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THE VAUDEVILLES
UNDERTAKER & HIS PALS
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TEA ELLES
WYLD YOUTH
DJ DUKE OF WINDSOR
DJ MYSTIC LADY
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SATURDAY MAY 24TH
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THE MEAT SLUTS
THE TOUCHIE FEELIES
PLASTIC SAINTS
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BLOWBACK (JAPAN)
BORN/DEAD
ACEPHALIX
DJ KEN PRANK
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5/30 DAMON AND THE HEATHENS
5/31 TROUBLEMAKER, MEMPHIS MURDER MEN

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CONCERT UPDATE

FEATURED SHOW



NOTHING PEOPLE THE PETS

5/25 LUCKY 13
MYSACE.COM/NOTHINGPEOPLE
MYSACE.COM/THETPETOAKLAND

THIS WEEK

M.I.A.
5/21 The Concourse

THROW RAG
THE HEART ATTACKS
ROCK N ROLL
ADVENTURE KIDS
5/21 Bottom of the Hill

THE CAVE SINGERS
THE BOTTICELLIS
5/22 Independent

MATES OF STATE
5/22 Slim's

MARGOT & THE
NUCLEAR SO AND SO'S
MIKE BLOOM
5/23 Independent

SAMBA DA
NOBODY FROM
IPANEMA
5/23 Elbo Room

CPC GANGBANGS
GRACE ALLEY
TULSA
5/23 HEMLOCK TAVERN

VON IVA
THE BLACKS
5/23 Bottom of the Hill

CLUSTER
TUSSE
5/25 Great American
Music Hall

FLIGHT OF THE
CONCHORDS
5/27 Nob Hill Masonic Center
5/29 Davies Symphony Hall

LADYTRON
DATABOCK
5/27 Fillmore

WHITE RABBITS
5/27 Bottom of the Hill

BEIRUT
5/27-28 The Grand

IRON MAIDEN
5/28 Sleep Train Pavilion

STEPHEN MARLEY
5/28 Independent

JAMIE LIDELL
5/28 Bimbo's

THE FIERY FURNACES
5/29 Great American
Music Hall

THE JUNIOR PANTHERS
5/29 Cafe du Nord

R.E.M.
MODEST MOUSE
THE NATIONAL
6/1 Greek Theatre

THE LONG BLONDES
6/2 Great American
Music Hall

THE COOL KIDS
6/3 Independent

THE MUMLERS
BART DAVENPORT
6/4 The Make Out Room

OR, THE WHALE
PETE & J
GREG ASHLEY
6/5 Independent

HONEYCUT
6/6 Independent

ANNUALS
6/7 Cafe du Nord

THE STRUTS
6/7 Bottom of the Hill



ERYKAH BADU
THE ROOTS
6/8 Paramount Theatre

JEREMY ENIGK
DAMIEN JURADO
6/11 Cafe du Nord

WAYNE "THE TRAIN"
HANCOCK
DJ DX
6/11 Elbo Room



THREE STONED MEN
THE MANTLES
THE BOX ELDERS
6/13 HEMLOCK TAVERN

THE DETROIT COBRAS
6/14 Slim's

AMOEBAPOOZA
6/14 The Uptown

MICK FLEETWOOD
6/15 Herbst Theatre



ISLANDS
6/16 Bimbo's

SEA WOLF
6/17 Independent

THE FRATELLIS
6/18 Fillmore

THE DODOS
THE OH SEES
6/19 Independent

THIEVERY
CORPORATION
SEU GEORGE
BEBEL GILBERTO
6/20 Greek Theatre

SHE WANTS REVENGE
BE YOUR OWN PET
6/20 Fillmore

THE RZA
6/21 1015 Folsom

DEATH CAB FOR CUTIE
ROUGE WAVE
6/21 Greek Theatre

BILLY IDOL
6/26 Fillmore

GREG BROWN
6/27 Great American
Music Hall

**ROBERT PLANT &
ALISON KRAUSS**
6/27 Greek Theatre

CAMPER VAN
BEETHOVEN
7/28 Fillmore

SCISSORS FOR LEFTY
6/28 The Uptown

STEVIE WONDER
7/5 Shoreline
Amphitheatre
7/8 Sleep Train Pavilion

KING KHAN & THE
SHRINES
7/11 Great American
Music Hall

**RYKARDA PARASOL &
THE TOWER**
7/12 The Uptown

THE POLICE
ELVIS COSTELLO
7/14 Shoreline
Amphitheatre

WOLF PARADE
7/17 Fillmore

THE LONG WINTERS
7/17 Independent

BOY GEORGE
7/18 Grand Ballroom

FEIST
7/19 Greek Theatre

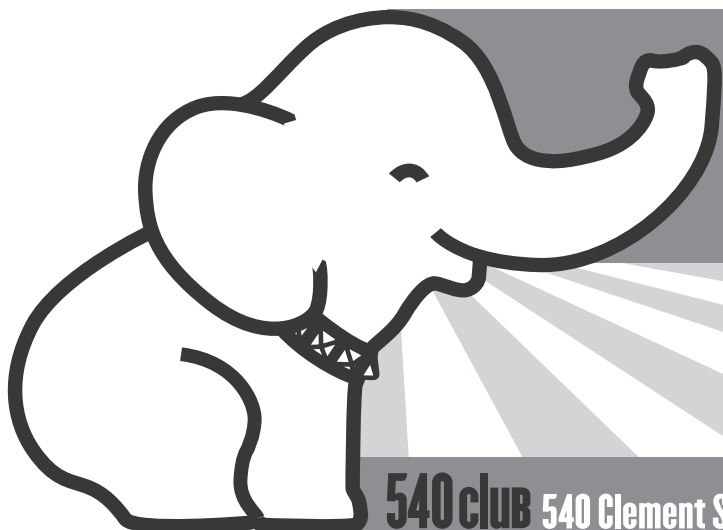
JEFFERSON STARSHIP
THE ZOMBIES
7/20 Grand Ballroom

EMMYLOU HARRIS
7/26 Nob Hill Masonic
Center

BLOCK PARTY
DOES IT OFFEND YOU, YEAH?
7/30 Fillmore

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 DADDY CRIMBO

★ Thu 5/22 7PM \$12
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 FIRST BLOOD
 ALCATRAZ
 APIARY
 ARISE

★ Fri 5/23 9PM FREE
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 PRE-MIXER
 THE CARELESS HEARTS
 DJ EVIL JUSTIN &
 THE SUICIDE GIRLS

★ Sat 5/24 9PM \$5
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 THE FONTANELLES
 (MEMBERS OF WAYCROSS)
 JO BOYER

★ Sun 5/25 5PM FREE ALL AGES
 TWANG SUNDAY
 THE WAYSIDE STATE
 BRETT CHULADA
 JEANNE FOSS
 THE COMPLICATIONS

★ Tue 5/27 8PM
 FLOATING GOAT
 SUPER GIANT
 HDR

UPCOMING SHOWS:
 5/29 - LESBIANS, JENNA RIOT, SCREAM CLUB
 5/30 - SORE THUMBS, THE POLITICIANS, THE DEPARTED, WARDOGS, SWITCHBLADE RIOT
 5/31 - TRASHED IDOLS, THE KEGELS, BANDA NEWSSENSE
 6/5 - TRAGEDY, BLOWBACK, ACTS OF SEDITION, JESUS FUCKING CHRIST
 6/6 - SOCIAL UNREST, RIBZY, ABRUPT, SUBURBAN DEATH CAMP, NIGHTSTICK JUSTICE

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 8:30 PM \$5 • BEER DRINKIN' ACOUSTIC:
NUTARAH
 Great Girls Blouse
 Not An Airplane
 Kelly McFarling

THURSDAY, 5/22 • 9 PM \$7 TIX AT TICKETWEB
Surface to Air
THE LAST HURRAH
 Side Street Reny

FRIDAY, 5/23 • 9 PM \$7 TIX AT TICKETWEB
WAVE ARRAY
 The Paperons
 Solar Powered People

SATURDAY, 5/24 • 9 PM \$8 TIX AT TICKETWEB
THE SLIPPERY SLOPE
 Kelly Price
 Knees and Elbows

SUNDAY, 5/25 • 9 PM \$7
ERSTON PEARCY (Record Release)
 Jeff Rolka
 Robin Galante

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OPEN MIC WITH JJ SCHULTZ
 SIGN UP @ 7:30 PM • FREE

TUESDAY, 5/27 • 9 PM \$6
SWIG
 Medieval Knievel
 The Resurrection
 Born in the Flood

WEDNESDAY, 5/28 • 9 PM \$6 TIX AT TICKETWEB
CASUAL FOG
 Foma
 Alright Class

THURSDAY, 5/29 • 9 PM \$8 TIX AT TICKETWEB
GLENN LABS
 Dubious Ranger

FRIDAY, 5/30 • 9 PM \$8 TIX AT TICKETWEB
SENTINEL
 The Blind
 Aaron Stone

SATURDAY, 5/31 • 9 PM \$7 TIX AT TICKETWEB
DRUNKEN HU
 Evildoers
 Small Change Romeos

SUNDAY, 6/1 • 9 PM \$6
JEAN MARIE
 Ryan Stively & His Poison Band
 Jen Grady (of Waxfire)

MONDAY, 6/2 • SIGN UP @ 7:30 PM • FREE
 BAY GUARDIAN READERS POLL BEST OPEN MIC!
OPEN MIC WITH JJ SCHULTZ

TUESDAY, 6/3 • 7:30 PM \$8
PILLS AND JACKETS
 Breakpoint / Jeff Jernigan

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WED MAY 21 9 PM DOOR 8:30 \$10 21+
THROW RAG
 THE HEART ATTACKS
 ROCK n ROLL ADVENTURE KIDS

THU MAY 22 8 PM DOOR 7:30 \$12 21+
THE FALL OF TROY
 THE BEAR HUNTER
 FOXY SHAZAM
 TERA MELOS

FRI MAY 23 9 PM DOOR 8:30 \$10 ALL AGES
VON IVA
 THE BLACKS
 THE BRUISES
 ASTRA HEIGHTS

SAT MAY 24 9 PM DOOR 8:30 \$10 ALL AGES
THE BODIES
 EVERYTHING MUST GO
 THE LOWDOWNS
 JACK SAINTS

SUN MAY 25 9 PM DOOR 8:30 \$10 ALL AGES
ARIEL PINK
 CLOUD ARCHIVE
 FRENCH DISCO

MON MAY 26 9 PM DOOR 8:30 \$8 21+
OXBOW
 SUISHOU NO FUNE
 MIAMI

TUE MAY 27 9 PM DOOR 8:30 \$12 21+
WHITE RABBITS
 MILES BENJAMIN ANTHONY ROBINSON
 COMPANY CAR

Wed 5/28 THE LOVE X NOWHERE • AUDIO OUT SEND

Thu 5/29

Fri 5/30 NEVA DINOVA • THE PARISH

Sat 5/31 SISTAS IN THE PIT • THE DIMES

Sun 6/1 BIRDMONSTER • DJ JEFF OF KSCU

Mon 6/2 BIRDMONSTER • DJ JEFF OF KSCU

Tue 6/3 MY REVOLVER
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SATURDAY • MAY 24 • 2PM
MARC MASTERS
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 & DJ SET WITH WEASEL WALTER
 Music journalist Marc Masters signs copies of his book *No Wave*, a history of the influential genre. Stay for a No Wave DJ set from Marc & his special guest Weasel Walter of the Flying Luttenbachers.

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STARLENE

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MONDAY MAY 26 NO COVER
DIRTY NEEDLES
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ASIASF

201 Ninth St
(415) 255-2742

ATLAS CAFE

3049 20th St
(415) 648-1047

BALAZO18

2183 Mission
(415) 255-7227

BAMBUDDHA LOUNGE

601 Eddy
(415) 885-5088

BAOBAB

3388 19th St
(415) 643-3558

BAZAAR CAFÉ

5927 California
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BEAUTY BAR

2299 Mission
(415) 285-0323

BIMBO'S 365 CLUB

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BISCUITS AND BLUES

401 Mason
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BOHEMIA LOUNGE

1624 California
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- BUTTER

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7 Claude
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2170 Market
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CATALYST COCKTAILS

312 Harriet
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1190 Folsom
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715 Harrison
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298 11th St
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1509 Haight
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1805 Geary
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540 Clement
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662 Mission
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FUSE

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520 Fourth St
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3920 Geary
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256 Columbus
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295 Terry Francois
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JOHNNY FOLEY'S

243 O'Farrell
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KATE O'BRIENS

579 Howard
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KELLY'S MISSION ROCK

817 Terry Francois
(415) 626-5355

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1351 Polk
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3223 Mission
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300 Jefferson
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580 Sutter
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MEZZANINE

444 Jessie
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MIGHTY

119 Utah
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MILK

1840 Haight
(415) 387-6455

MOJITO

1337 Grant
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Free jazz: O, say, can you see Ryan McGinley's all-American, naked idylls — *Running Field*, left, and *Fireworks Hysteric*.



Starry-eyed and stripped

Ryan McGinley dreams of a New World

By Glen Helfand

› a&cletters@sfbg.com

REVIEW More than one witness has reported that Mayor Gavin Newsom, fiancée in tow, dropped by the jam-packed opening reception for photographer Ryan McGinley's show at Ratio 3. The civic-minded pair joined the fray of cool kids and art world cognoscenti — I heard John Waters and Todd Oldham were there — and in some ways the appearance was apropos: the artist and politician share a lineage of tall, charismatic Irish Catholics who inspire others to action. Noting celebrity, political, and religious connections is admittedly a little suspect in a review of a contemporary art show; still, the youthful but stately mayor's presence at a gallery on a somewhat gritty Mission side street has meaning as an expression of the widespread appeal of McGinley's pictures. Who could resist lush images of nubile white boys and girls cavorting naked amid what seem like national parks and roadside America?

McGinley is a particularly American artist. One of the photographs on view is even a dead ringer for an Andrew Wyeth painting. Rather than Christina crouched in the

wheat field, McGinley's *Running Field* (2007-08) offers a lithe young woman dashing through golden rolling hills wearing only white sneakers. His choreographed vision is a brand of hipster organic purity, a dream of back-to-the-land naturalism and free love.

McGinley also manages to straddle a number of positions and demographics. Among the 16 pictures in this satisfying exhibition, there's full frontal male nudity, and a wonderful image of a shirtless blond guy embracing a black bear, both of which unabashedly read as queer. A centrally placed picture of a group of hikers in a rocky canyon plays like a still from an update of Antonioni's *Zabriskie Point* (1970). McGinley's photograph exudes cineaste hippie-spiritual vibes, as does the acid trippy image titled *Blue Falling* (2007-08), in which the silhouette of a male figure — the hair on his legs crisply visible in profile — is seemingly suspended in an intensely hued sky. *Dakota's Crack Up* (2007-08), visualizing an ebullient male/female couple caught in an active moment of undressed while roller-skating, brims with both clothing-optional resort appeal and fashion photo bravado.

The youth and nakedness of

this universe seems to be related to Larry Clark's kid obsessions, except McGinley is still young himself — he had a solo show at the Whitney five years ago, when he was 24 — and his surprisingly wholesome pictures are more hooked on fresh air and community than the more troubled eroticism of the wizened though still dreamy-eyed elder artist. A cinematic influence also binds these two figures. Most of the photos in McGinley's show blur the line between naturalism and studio artifice: the hikers on the rocks are positioned in light in such a way that they appear to have been inserted digitally, the woman in *Fireworks Hysteric* (2007-8) seems to be floating in a glittering, celestial space, as do other subjects who have been catapulted into thin air. And is that a naked dude embracing a stuffed animal or a real live bear?

According to the artist, the animal is a living thing, albeit a trained one. He also admits the colors in his works are achieved through an intense darkroom practice. That gray area between the real and the imagined works in the artist's favor, lending his images a sense of the uncanny: the activities captured in his photos did happen, though they come across as otherworldly.

There's also a performance art backbone to McGinley's process. His photos depict a team of models,

cast for their looks as well as their athletic abilities, who travel together for extended periods. The constant contact promotes intimacy and physical fearlessness, and while they are very believable as an actual pack of marauding, hopeful young people, they are in fact a constructed entity — a family of paid actors directed by an artist with a clear vision of a kind of communal lifestyle. McGinley assuredly realizes these images, but they don't come off without some suspicion. Where can these photographs go from here? The likeability of the pictures — and models — is tinged with envy and perhaps a resentment of the cool high school kids who seem impervious to social or sexual obstacles. That McGinley's models reportedly sustain their share of photo-shoot injuries only attests to his winning feats of fiction. It all appears so smooth and dreamy. I don't know what the mayor thought, but in the end, McGinley's work won me over, and I want the feeling to last. **SFBG**

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“After the Revolution: Contemporary Photography from Tehran and California”

► **REVIEW** Arguably the strangest image in the news this year was an Associated Press-circulated pic of Iranian president Mahmoud Ahmadinejad wearing the type of 3-D glasses you’d find packaged with a comic book, examining a map at Tehran’s space center in a state of deep concentration. If you consumed solely mainstream news, you might think Iran consists only of a handful of gruff older men who have lost touch with reality.

“After the Revolution” — a remarkably energetic and intimate photography show at the San Francisco Arts Commission Gallery on City Hall’s ground floor — brings more subtle realities to light. The young artists — Californians Amir H. Fallah, Shadi Yousefian, Elhum Amjadi, Naciem Nikkhah, and Parisa Taghizadeh, and Tehranians Mahboube Karamli, Parham Taghioff, Morteza Khaki, Meysam Mahfouz, and Mehraneh Atashi — were all born around the time of the Iranian Revolution. They present narrative projects with an eye for individuality, whether in Yousefian’s collaged *Self-Portraits* (2003) or Khaki’s *Purse Snatching* (2006), an evocative collection of specimenlike images of people’s wallets.

The exhibit leaves you feeling that power is simultaneously everywhere and nowhere. In Atashi’s *Bodiless 1* (2004), which presents some of her remarkable photos from inside a Zourkaneh or “power house” — a sort of spiritual workout center for Iranian men — Atashi pops up in hijab, with her camera, in mirrors, while bare-chested men leap and flex their way into another world. Taghizadeh brings a mysterious cinematic quality to Iranian women in the act of applying makeup in *Make-Up Iran* (2001), while Fallah’s *Fort Series* (2007) constructs physical versions of his male friends’ inner lives. It’s disconcerting to have to pass through security at City Hall to see this show, but if anyone needs to see these pictures right now, it’s the inhuman bureaucrat in all of us. **(Ari Messer)**

AFTER THE REVOLUTION: CONTEMPORARY PHOTOGRAPHY FROM TEHRAN

AND CALIFORNIA Through June 27. Mon.–Fri., 8 a.m.–8 p.m. Brown-bag lunch discussion on Thurs/22, noon, at 401 Van Ness. San Francisco Arts Commission Gallery, City Hall, 1 Dr. Carlton B. Goodlett, SF. Free. (415) 554-6080
www.sfacgallery.org

Art listings are compiled by Duncan Scott Davidson. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis). See Picks, page 20, for information on how to submit items to the listings. For complete listings, go to sfbg.com.

MUSEUMS

California Palace of the Legion of Honor Lincoln Park (near 34th Ave and Clement); 750-3600. Tues-Sun, 9:30am-5pm. \$8, \$6 seniors, \$5 for ages 12 to 17, free for 10 and under (free Tues). “**Annie Leibovitz: A Photographer’s Life, 1990-2005**.” Photographs of celebrities, as well as personal and family portraits. Through Sun/25. “**Kahnweiler, Editeur.**” Books by Daniel-Henry Kahnweiler. Through Sun/25. “**Highlights from the Israel Antiquities Authority: The Dead Sea Scrolls and 5,000 Years of Treasures.**” Artifacts and manuscripts, including fragments of the Dead Sea Scrolls. Through Aug 10.

Cartoon Art Museum 655 Mission; CAR-TOON. Tues-Sun, 11am-5pm. \$6, \$4 students and seniors, \$2 for ages 6 to 12, free for five and under and members. “**Sex and Sensibility: Ten Women Examine the Lunacy of Modern Love.**” 200 cartoons, many by contributors to the *New Yorker*. Through June 8. **De Young Museum** Golden Gate Park, 50 Hagiwara Tea Garden Drive (near Fulton and 10th Ave); 750-3614. Tues-Sun, 9:30am-5:15pm (Fri, 9:30am-8:45pm). \$10, \$7 seniors, \$6 for ages 13 to 17 and college students with ID (free first Tues). “**Gilbert and George.**” Retrospective of the acclaimed art duo. Through Sat/24. “**No Body Special.**” Works by Lynn Hershman Leeson. Through June 1. **Exploratorium** 3601 Lyon; 563-7337. Tues-Sun, 10am-5pm. \$14, \$11 students and seniors, \$9 youths, free for four and under. “**Ice Stories: Live Reports from Polar Scientists.**” Live webcasts from Arctic explorers and scientists. May 22-June 22. **GLBT Historical Society** 657 Mission, gallery no 300; 777-5455, www.glbthistory.org. Tues-Sat,

1-5pm. \$4, \$2 seniors and students. “**Out Ranks.**” Historical exhibit on the experiences of gays in the military. Through May 31.

Museo ItaloAmericano Fort Mason Center, bldg C, Marina at Laguna; 673-2200. Wed-Sun, noon-5pm (first Wed, noon-7pm). \$3, \$2 students and seniors, free for 11 and under. “**Immaginario Barocco.**” Photographs by Giuseppe Leone. Through Sun/25.

Yerba Buena Center for the Arts 701 Mission; 978-ARTS. Tues-Wed, Fri-Sun, noon-5pm; Thurs, noon-8pm. \$6, \$3 seniors, students, and youths, free for members (free first Tues). “**The Way That We Rhyme: Women, Art, and Politics.**” Politically charged work by women. Through June 29.

BAY AREA
Oakland Museum of California 1000 Oak, Oakl; (510) 238-2200. Wed-Sat, 10am-5pm (first Fri, 10am-9pm); Sun, noon-5pm. \$8, \$5 seniors and students (free second Sun). “**Birth of Cool: California Art, Design, and Culture at Midcentury.**” Painting, architecture, furniture design, decorative and graphic arts, and music in mid-20th century California. Through Aug 17. “**Cool Remixed.**” A look at Northern California “cool” via graffiti art, film, fashion, dance, skate-board, and bike culture. Through Aug 17. **Peninsula Museum of Art** 10 Twin Pines, Twin Pines Park, Belmont; (650) 594-1577. Wed-Fri, noon-4pm; Sat-Sun, 1-4pm. “**Waking Dreams.**” Photographs and digital art based on photography by the winners and finalists from the Ultimate Eye Foundation competition. Through Sun/25. **San Jose Institute of Contemporary Art** 560 S First St, San Jose; (408) 283-8155, www.sjica.org. Tues-Wed, Fri, 10am-5pm; Thurs, 10am-8pm; Sat, noon-5pm. Free. “**Memories I’ll Never Have.**” Brendan Lott finds photos found on the Internet and sends them to China to be reproduced as oil paintings (reception June 6, 6pm). May 23-Aug 2.

GALLERIES

OPENING

► **Academy of Art University Galleries** 601 Brannan; 1-800-544-ARTS. Daily, 10am-6pm. “2008 Annual Spring Show,” group show (reception Thurs/22, 2-6pm). May 22-Aug 1. 79 New Montgomery; www.academyart.edu. Mon-Fri, 9am-6pm; Sat, 9am-5pm. “Pastiche,” group show. May 22-July 31. ► **Braunstein/Quay Gallery** 430 Clementina; 278-9850. Tues-Sat, 11am-5:30pm. “12 Year Retrospective,” works by Kimberly Austin; “Greetings from the Pen(iti)entary,” drawings by William Noguera (reception Sat/24, 3-5pm). May 22-June 21. **Brian Gross Fine Art** 49 Geary, fifth floor; 788-1050. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. Recent paintings by Donald Feasél (reception Thurs/22, 5:30-7:30pm). May 22-June 28. ► **David Cunningham Projects** 1928 Folsom; 341-1538. Thurs-Sun, 11am-6pm; and by appt. “FLUX,” works by Joan Perlman (reception Thurs/22, 6-9pm). May 22-June 28. **Element Lounge** 1028 Geary; www.element-lounge.com. “Make the Walls Dance!,” works by Robert Harris and Mike Kjolhaug; music by Truth Live and DJ Dojah. Sun/25, 8pm-2am; \$5. One night only.

Frankenart Mart 515 Balboa; 221-2394. Wed-Fri, 6-9pm; Sat, 1-8pm; Sun, 1-6pm. “Reports and Documentaries,” additive art project, laboratory, and gallery show. Through July 13.

Haines Gallery 49 Geary, fifth floor; 397-8114. Tues-Fri, 10:30am-5:30pm; Sat, 10:30am-5pm. “Hibernial Dreams,” paintings by Patsy Krebs. Through May 31. “Fundamental Abstraction II: In Memory of Kim Wauson,” group painting show (reception Fri/23, 5:30-7:50pm). May 22-July 12. **Istituto Italiano di Cultura** 425 Washington; 788-7142. Mon-Fri, 9am-5pm. “Skies,” prints by Pasquale Santoro (reception Wed/21, 6:30pm). May 21-June 13.

► **Rena Bransten Gallery** 77 Geary; 982-3292. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. Drawings by Jeannie Smith; new works by Chris Hellman (reception Thurs/22, 5:30-7:30pm). May 22-July 5.

Retox 628 20th St; 626-7386. Mon-Sat, 4pm-2am. “Sleeping with the Drummer,” photographs by Chela Blaze O’Brien (reception Thurs/22, 7-10pm). May 22-June 22.

San Francisco Recycling and Disposal 503 Tunnel; 330-1414. “Carnival Mécanique,” works by Paul Cesewski. Fri/23, 5-9pm; Sat/24, 1-5pm. Two days only.

San Francisco Studio School 30 Hotaling Place, lower level; www.sfstudioschool.org. Thurs-Fri, noon-5m; Sat, by appt. “Sight and Sensibility, a Contemporary View of Drawing,” works by Lon Clark, Laura Harden, and Sandy Walker (reception Thurs/22, 6:30-9pm). May 22-Sept 30.

Southern Exposure 417 14th St; 863-2141. Tues-Sat, 3-6pm. “Hopeless and Otherwise,” group show (reception Fri/23, 7-9pm). May 23-July 3.

► **Triple Base** 3041 24th St; 643-3943. Thurs-Sun, noon-5pm; and by appt. “YOU MAKE ME MAKE YOU,” works by Suzanne Husky (reception Fri/23, 7-10pm). May 22-June 29.

BAY AREA

Alta Galleria 2980 College, suite 4, Berk; (510) 421-1255. Tues-Sat, 10am-5pm. “Sight Unseen,” works by Gail Tarantino. Through June 5. Tibetan thangka paintings by Ang Tsherin Sherpa. Sat/24, 2-4pm; \$3. One day only.

Central Berkeley Public Library 2090 Kittredge, Berk; (510) 891-6100. Mon-Tues, noon-8pm; Wed-Sat, 10am-6pm; Sun, 1-5pm. Exhibit of photographs commemorating the 75th anniversary of the New Deal. Through Mon/26. “Living New Deal Project,” exhibit examining how the New Deal is still a force in today’s world. May 27-June 9. “The Legacy of Berkeley Parks: A Century of Planning and Making,” exhibit curated by UC Berkeley scholars Marcia McNally, Sadie Graham Mitchell, and Louise Mazingo. May 27-June 30.

► **Esteban Sabar Gallery** 480 23rd St, Oakl; (510) 444-7411. Mon, Thurs-Fri, 11am-6pm; Sat-Sun, noon-6pm. “Willing to Go There,” new works by Patricia Gillespie (reception Sat/24, 6-9pm). May 22-June 23.

Gallery 555 555 12th St, Oakl; (510) 238-6836. Mon-Fri, 7am-6pm (third Thurs, 7am-8pm). Works by Lorene Anderson and Ellen Babcock (reception Thurs/22, 5-7pm). May 22-Aug 8.

Gathering Tribes Gallery 1573 Solano, Berk; (510) 528-9038. Sun, 11am-6pm; Mon-Sat, 10am-6pm. Pottery by Eidell Wasserman. Sat/24, 10am-6pm; Sun/25, 11am-5pm. Two days only.

► **LoBot Gallery** 1800 Campbell, Oakl; (510) 282-2622, www.lobotgallery.com. Sat-Sun, 1-6pm. “Decoy,” group show (reception Fri/23, 7-11pm). May 23-June 23.

MarinLink 3330 the Mall at Northgate, San Rafael; 472-0211. Mon-Fri, 10am-4pm. Group show of homeless artists from Marin County, who were provided studio space and supplies by Marin Interfaith Street Chaplaincy (reception Thurs/22, 4-6pm). May 22-June 10.

Oakland Museum of California at City Center 1111 Broadway, sculpture court, Oakl; (510) 238-6836. Mon-Fri, 7am-7pm (third Thurs, 7am-8pm). Sculptures by Ama Torrance (reception Thurs/22, 5-7pm). Through July 31.

► **Rowan Morrison Gallery** 330 40th St, Oakl; www.rowanmorrison.com. Wed-Sat, 11am-6pm; and by appt. “The Heart vs. the Mind in a Fight to the Finish,” works by Adam 5100 (reception Sat/24, 6-10pm). May 21-June 21. See Picks, page 20.

University Art Gallery California State University, East Bay, Arts and Education Building, 25800 Carlos Bee Blvd, Hayward; (510) 885-3299. Mon-Thurs, 7am-9pm; Fri, 7am-7pm. “Annual Juried Student Exhibition,” group show; “American Prints and Modern Books,” group show. May 21-June 5.

ONGOING

► **Adobe Books Backroom Gallery** 3166 16th St; 864-3936. Daily, 10am-10pm. “The Optimistic,” works by Christopher Baird and Rainen Knecht. Through June 14. See Picks, page 20.

American Institute of Architects SF Gallery 130 Sutter, suite 600; 362-7397. Mon-Fri, 9am-5pm. “AIA San Francisco Design Awards,” showcase of award-winning Bay Area architectural firms. Through May 30.

► **Brown Bear** 289 Divisadero; 626-5779. Call for hours. New works by Hannah Hooper. Through May 28.

CELLspace 2050 Bryant; 648-7562. Mon-Fri, 3-10pm; Sat-Sun, 10am-10pm. “Bonus Map,” installation by Veronica Graham. Through Sun/25.

Dolby Chadwick 210 Post, suite 205; 956-3560. Tues-Fri, 10am-6pm; Sat, 11am-5pm. “Visitations,” works by Alex Kanevsky. Through Sat/24.

► **Eleanor Harwood Gallery** 1295 Alabama; 282-4248. Thurs-Sat, 1-5pm; and by appt. “Impossible/Unlikely,” works by David M. Stein. Through June 28.

Fifty24SF Gallery 252 Fillmore; 252-9144. Thurs-Fri, noon-7pm; Sat-Sun, 1-7pm. “RockFace D’Arm,” works by Armsrock and D’Face; “Orchestrated Oddities,” works by Brian Barnecko, Romanowski, and Sean Somers. Through May 29.

Gallery Three 66 Sixth St; 931-8035. By appt. only. “On Condition of Anonymity,” oil paintings and stencils on found objects by Hugh Leeman. Through June 14.

Geras-Tousignant Gallery 437 Pacific; 986-1647. Mon-Fri, 11am-6pm; Sat-Sun, by appt. “Flora Offering,” paintings by Jordi Gispert. Through Sun/25.

Giant Robot SF 618 Shrader; 876-GRSF. Mon-Fri,

11:30am-8pm; Sat 11am-8pm; Sun, noon-7pm. “Tree Show IV,” group show of tree-inspired artwork. Through June 18.

Hayes Valley Market 580 Hayes; 846-7188. Wed-Sun, noon-7pm. “Uncharted: Imaginary Landscapes,” group show. Through Sun/25. **Intersection for the Arts** 446 Valencia; 626-2787. Tues, by appt; Wed-Sat, noon-5pm. “How I Learned To...,” collaborative installation by Michele Carlson and Weston Teruya. Through Sat/24.

► **Lab** 2948 16th St; 864-8855. Wed-Sat, 1-6pm. “Subversive Complicity,” group show. Through Sat/24.

Mission Cultural Center for Latino Arts 2868 Mission; 821-1155. Tues-Sat, 10am-6pm. “The Question Is Known: (W)here Is Latin American/Latino Art?” group show. Through Sat/24.

Mission 17 2111 Mission, suite 401; (510) 467-1818. Thurs-Sat, 3-6pm; and by appt. “Jonestown Had a Garden,” installation by Karin Smith. Through Fri/23.

Receiver Gallery 1415 Valencia; 550-RCVR. Mon-Sat, 11am-6pm; and by appt. “One Foot in One World the Other Foot in the Other World,” works by Scott Barry. Through Fri/23.

Salon 377 Guerrero; 552-5160. Call for hours. “Amelia Mae Paradise, Bearded Queen of the Femme Folies,” new works by Amelia Mae Paradise. Through Tues/27.

► **SF Camerawork** 657 Mission; 512-2020. Tues-Sat, noon-5pm. “Mike Brodie: The 2008 Baum Award for Emerging American Photographers,” photographs; “Past Is an Image We Form in the Present,” photographs by Pablo Pijnappel, Liz Steketee, and Melanie Willhide; “Your Lips Are No Man’s Land But Mine,” video works by Jenny Vogel. Through Sat/24.

Silverman Gallery 804 Sutter; 225-9508. Call for hours. “Written on Spiders,” works by Hans-Christian Dany, Martin Ebner, and Ariane Müller. Through June 14.

SomArts Cultural Center Main Gallery 934 Brannan; 864-4126. Tues-Fri, 2-7pm; Sat, 1-5pm. “East of the West,” group show on the Middle East. Through Sat/24. “70/30: Seventy Years of Living, Thirty Years of Art,” works by Flo Oy Wong. Through Sun/25.

Space180 180 Capp; 503-0520, www.space180.org. Tues, Thurs, 2-6pm; Sat, noon-4pm; and by appt. “Activist Imagination,” group show celebrating the 35th anniversary of the Kearny Street Workshop. Through Sat/24.

Togonon Gallery 77 Geary, second floor; 398-5572. Tues-Sat, 11am-5:30pm. “Double Take: The Art of Edith Hillinger,” watercolor paintings and photographs. Through Sat/24.

► **20 GOTO 10** 679 Geary; 746-0884. Thurs-Fri, 7-10pm; Sat-Sun, 3-6pm; and by appt. “Bloodlust,” works by Christopher Shields. Through Sun/25.

VASF Gallery 1485 Haight; 701-7822. Daily, 11am-7pm. “Fairfax and Haight,” group show. Through Fri/23.

Velvet da Vinci 2015 Polk; 441-0109. Tues-Sat, noon-6pm; Sun, noon-4pm. “West Meets East,” new jewelry and metalwork from Liverpool, England. Through May 31. “Contemporary Jewelry from Italy,” group show. Through June 8.

BAY AREA

Berkeley Public Library, North Branch 1170 The Alameda, Berk; (510) 981-6107. Tues, Fri-Sat, 10am-6pm; Wed-Thurs, noon-8pm. “27th Annual Quilt Show,” featuring quilts by Doroth Vance and others. Through May 28.

► **Chandra Cerrito Contemporary** 25 Grand, upper level, Oakl; 577-7537. Fri-Sat, 11am-2pm; and by appt. “Nature Study,” works by Stephen Galloway, Sheila Ghidini, and Lawrence LaBianca. Through Sat/24.

Compound Gallery 6604 San Pablo, Oakl; (510) 655-9019. Sat-Mon, noon-5pm. “Multiplicity,” works by Steven. Through May 28.

Eclectix Store and Gallery 7523 Fairmount, El Cerrito; (510) 364-7261. Wed, noon-8pm; Thurs-Sat, 10am-6pm; Sun, 10am-3pm. “A One-Woman Show,” assemblages, collages, and sculptures by Lorri-Marie Jenkins. Through Sun/25.

JanRae Community Art Gallery 5741 Telegraph, Oakl; (510) 601-4040, ext 111. Mon-Fri, 9am-5pm. “Over the Rainbow: Art from LGBTQ Communities,” group show. Through June 25.

Kala Art Institute 1060 Heinz, Berk; (510) 549-2977. Tues-Fri, noon-5:30pm; Sat, noon-4:30pm; and by appt. “Interplay,” group show. Through Sat/24.

► **Rock Paper Scissors Gallery** 2278 Telegraph, Oakl; (510) 238-9171. Tues-Sun, noon-7pm. “ArtEzen: Youth Sprouting Change,” multi-media group show by participants of the RPS eco-fashion program. Through Fri/23.

SR2 Gallery/Sacred Rose Tattoo 1728 University, Berk; (510) 883-1083. Daily, noon-8pm. Recent works by Sam Vaughan. Through Thurs/22. **sfacg**

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Performances by

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AscenDance Project
AXIS Dance Company
blindsight
Cristina Moura
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stage



Dancers without borders

San Francisco International Arts Festival thinks locally, acts globally

By Rita Felciano
 > a&cletters@sfbg.com

What do you need to create a first-rate hot product that is of value to others besides yourself? A great idea, a support structure, and money are good places to start. But what if you had no support structure and no money? If you believe in your idea, you'd plow ahead anyway — just like Andrew Wood, executive director of the San Francisco International Arts Festival.

In 2002, Wood began to think about something he felt this city full of artists and tourists needed: an arts festival that would bring the two together. The event would also focus local attention on a large, vibrant arts community that thrives in the shadow of the three big ones — the San Francisco Ballet, the San Francisco Symphony, and the San Francisco Opera.

"Lots of artists here are bursting with ideas," Wood explained during a recent interview. "We need an entity that supports them because they need more opportunities to show their work."

That a similarly ambitious undertaking called Festival 2000

went belly-up in 1990 didn't deter the string bean-thin Brit, who talks faster than a cattle auctioneer. But Wood wasn't about to let the fate of another festival stop him. Soon he was everywhere, talking to anyone who was willing to listen — and even to some who weren't.

Mostly he encountered closed doors. The city had no extra cash. Foundations were already overcommitted. Wood — onetime director of ODC Theater — had no track record when it came to producing a such a large-scale event. Artists were suspicious that already-scarce funds would be siphoned off for a project that might have no room for their work. And another thing: did Wood know how to balance a budget?

He remained undeterred, largely because he had seen something happening in the Bay Area that others had noted as well, even if they hadn't yet connected the dots. The community was supportive of young artists who were willing to put up with just about anything to get their work out — but once they got to the level where they needed decent rehearsal spaces, performers they could pay, and offices beyond their bedroom floors, the going got tough. Traditionally, local artists

at this stage either called it quits or moved away. No longer.

HAVE ART, WILL TRAVEL

In scouring the local arts scene, Wood noticed what he calls the advent of "journeymen" artists. He named them after the century-old tradition of skilled professionals who traveled long distances and practiced their craft wherever they were hired. Propelled by a desire for adventure and professional improvement, they also managed to support themselves, often handsomely, whether they were roofers, storytellers, or healers.

"Dancers like Janice Garrett, Kim Epifano, Scott Wells, Jess Curtis, Shinichi Iova-Koga, and Stephen Pelton work part-time in Berlin, or London, or Tokyo, or Mexico City. They create work where they are supported and bring it back," Wood explained. In addition, these artists return home with news from abroad about who is doing what, and where.

Despite his admiration for the vitality of the Bay Area arts scene, Wood recognized that "not a lot of artists come through here [on their own]. This place is insular in many ways." As one working artist told

him, "You don't need to see Merce Cunningham for the umpteenth time. You want to see something that resonates within you."

There is a huge pool of artists all over the world whose work has simply not yet hit the radar screens of local presenters. When the San Francisco International Arts Festival launched in September 2003, Wood presented the astounding Quasar Dance Company from Brazil; Indian British dancer Akram Khan (now a megastar); and Compagnie Salia ni Seydou, the first in a succession of contemporary African dance companies that have been seen here since. In 2005 (there was no 2004 festival), the festival showcased extraordinary performances from the AKHE Group (Russia); Fabrik Companie (Germany); Manasku no Kai (Japan); and — one of the wildest of them all — the Moe!kestra, from Manteca.

A focus of SFIAF has become fostering international collaborations that make local artists into journeymen citizens of the world. "We need to support artists here but they also need to realize that there are opportunities somewhere else," Wood said.

This process of cross-fertilization started in 2006 and continued in 2007, when the festival highlighted art from Latin America and the African diaspora. Since the city has yet to commit to any direct funding — Wood called local arts leadership "miserable

and petty" — he has become a wizard at patching his budget together, creating cosponsorships, acting as an umbrella organization, and linking artists with individual funding sources. He also has become adept at handling the Department of Homeland Security's onerous (and expensive) visa process for performers. "They all have visas!" he exclaimed.

A monthlong visual arts exhibit loaned SFIAF 2008 its name: "What Goes Around ... The Truth in Knowing/Now." This year's fest kicks off Wednesday, May 21, and runs until June 8, when it will be capped with a free Yerba Buena Gardens concert by the Omar Sosa Afreecanos Quartet, with local Latin percussionist John Santos.

NOT JUST DANCE

The festival also includes operatic and theater pieces, as well as choreographers whose work might not be seen locally if not for SFIAF. For example, SFIAF enabled Idris Ackamoor, co-artistic director of Cultural Odyssey, to bring Brazilian dancer-choreographer Cristina Moura to San Francisco. "I was struck by her innovative movements," said Ackamoor, who encountered Moura while scouting for the National Performance Network's Performing Americas Project, which he co-curated. "She moves like no one else, with a pedestrian and a highly physical



Far left, Brazilian dancer-choreographer Cristina Moura presents the local premiere of her solo, *like an idiot*. At center, Isabel von Rittberg of San Francisco-based AscenDance demonstrates the more graceful aspects of rock climbing. At right, Shlomit Fundaminsky's *SkidMarks* comes to SFIAF from Israel.

CRISTINA MOURA PHOTO BY MILA PETRILLO

vocabulary. She also has a unique way about storytelling." Moura's solo *like an idiot* (2007) also resonated with him, as did the title. "Isn't that the way we all sometimes feel?" he said, speaking of the work, which holds its California premiere at SFIAF.

Wood caught Shlomit Fundaminsky's emblematic *SkidMarks* at the 2006 Dublin Fringe Festival and this year SFIAF is copresenting it with SF's Israel Center. Speaking from Tel Aviv, Fundaminsky describes the work, a duet for herself and Gyula Csakvari, as inspired by "the home life of a man and a woman who live so close to each other — really as one person — that they lost their ability to communicate. They are creating this box for themselves and are unable to break out of it."

The Kate Foley Dance Ensemble may be familiar to Bay Area audiences because of Foley's 10-year local performance history. In 1998 she moved to Croatia, where she is in residence at a newly constructed arts center. When Wood sent out a call for SFIAF participant proposals, John Daly of the Croatian American Cultural Center suggested her. Yet the

Oakland-born Foley's homecoming has not been without pain. "I have been so ashamed of what I have had to put my dancers through for the visa process," she said on the phone from Rijeka, Croatia. Her US premiere, *Angels of Suderac*, is a dance theater work using modern dance and what she calls "reconceived" folkloric material. The piece is based on her research into shamanistic practices that connect fairies and herbal medicine women.

By contrast, new to the Bay Area is the young AscenDance Project, which formed in 2006. German-born director Isabel von Rittberg joined Dancers' Group when she moved to San Francisco, where she heard about SFIAF. The world premiere of *Levitare*, which combines rock climbing with dance, will be shown as part of "Jewels in the Square," a festival-spanning series of free performances in Union Square. **SFBG**

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EXPERIENCE the **Young @ Art Gala** showcasing the arts in all SF public and private schools. The evening will feature an exhibition of 1,000 works, 45 student performances, a media arts day, hands on art activities and a literary arts event.

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Credit: Lynn Hershman Leeson, *Trio*, 2007. Courtesy of Lynn Hershman Leeson and Paule Anglim Gallery.

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Friday Nights at the de Young is supported by the Koret Foundation. Friday Nights at the de Young is part of FAMSf's Cultural Encounters initiative generously funded by The James Irvine Foundation, The Wallace Foundation, the Institute of Museum and Library Services, the Columbia Foundation, and the Winifred Johnson Clive Foundation.



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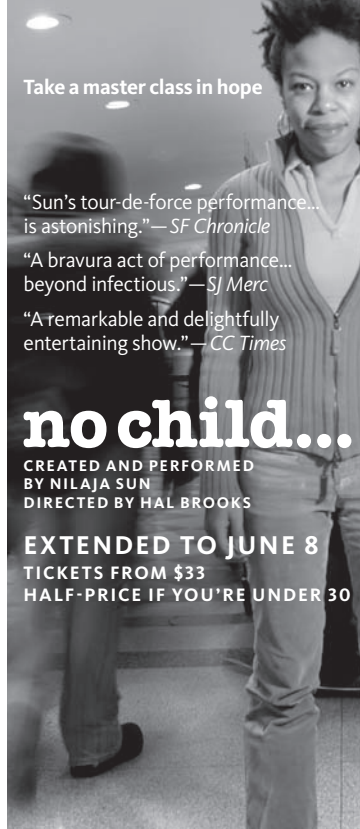
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Eleventh Dionysian Festival

» PREVIEW Mary Sano may have a small performance space, but she sure packs them in. The Tokyo-born Sano is a disciple — so to speak — of Isadora Duncan, one of the most influential yet most underperformed women dance pioneers from the dawn of modern dance. Sano regularly puts on mixed programs in which she and her dancers bring to life Duncan’s repertoire. The 11th Dionysian Festival presents Sano and her five dancers — one flying in from Tokyo — in selections from Duncan’s *Brahms Waltzes, Op.39* (1905). Sano also premieres *Spring*, a tribute to her teacher Mignon, a protégé of Anna and Irma Duncan, who were themselves protégés of the free-spirited choreographer. (Duncan dancers trace their lineage like British aristocracy). Mignon, born a century ago, originally began — but did not complete — this piece set to Franz Schubert’s charming *Rosamunde* incidental music. Sano finished it in what she hopes would be her mentor’s spirit. An unnamed dance drama in collaboration with koto player Shoko Hikage highlights Sano in her experimental mode. Also performing are G. Hoffman Soto’s improvisational dance group, SotoMotion; two Bharata Natyam dancers, Priya Ravindhran and Rebecca Whittington; and on Saturday only, avant-garde Peruvian violinist Pauchi Sasaki with bamboo flutist Hideo Sekino. **(Rita Felciano)**

11TH DIONYSIAN FESTIVAL Sat/24, 8 p.m. Sun/25, 5 p.m. Mary Sano Studio of Duncan Dancing, 245 Fifth St., SF. \$15–\$17. (415) 357-1817

Stage listings are compiled by Deborah Giattina. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, Giattina, and Nicole Gluckstern. See Picks, page 20, for information on how to submit items to the listings. For complete listings, including spoken word, go to sfbg.com.

THEATER

OPENING

Buried Child Actors Theatre, 855 Bush; 345-1287, www.actors theatresf.org. \$20-30. Previews Thurs/22, 8pm. Opens Fri/23, 8pm. Runs Thurs-Sat, 8pm. Through July 20. Christian Phillips and Jennifer Welch direct Sam Shepard’s 1979 Pulitzer Prize-winning play.
headspace Boxcar Playhouse, 505 Natoma; 776-1747, www.boxcartheatre.org. \$14-28 sliding scale. Previews Tues/27-May 28, 8pm. Opens May 29, 8pm. Runs Thurs-Sat, 8pm; Sun, 3pm. Additional matinees June 7 and 14, 3pm. Through June 14. Sarah Korda’s self-revelatory piece empties the contents of her noggin onto the Boxcar stage.
Mordake Shotwell Studios, 3252-A 19th St., www.sfiatf.org, www.mordake.com. \$16-20. Opens Thurs/22, 8pm. Runs Thurs-Sat, 8pm. Additional show June 1, 2pm. Through June 7. Erling Wold’s fantastical opera, with libretto by Douglas Kearney, tells the story of Edward Mordake, an accomplished scholar and musician who has a woman’s face on the back of his head.

BAY AREA

The Full Monty Masquers Playhouse, 105 Park Place, Point Richmond; (510) 232-4031, www.masquers.org. \$20. Opens Fri/23, 8pm. Runs Fri-Sat, 8pm; Sun, 2pm. Through July 5. Six regular Buffalo, New York guys find an income

and catharsis as male strippers.

Franz Kafka’s Love Life, Letters, and Hallucinations in Short Scenes with Live Actors Berkeley City Club, 2315 Durant; 1-800-838-3006, www.brooksiderep.org. Previews Thurs/22-Fri/23, 8pm; Opens Sat/24, 8pm. Thurs-Sat, 8pm; Sun, 5pm. Through June 29. This bio-drama also includes insight into the sex life of the famed 20th-century novelist.
Jacques Brel Is Alive and Well and Living in Paris Marin Theatre Company, 397 Miller, Mill Valley; 388-5208, www.marintheatre.org. Previews Thurs/22--Sat/24, 8pm; Sun/25; 2 and 7pm. Opens Tues/27, 8pm. Runs Wed, 7:30pm; Tues and Thurs-Sat, 8pm; Sun, 7pm. Additional matinees May 31 and June 14, 2pm. Through June 15. The musical revue celebrating the legacy of Belgian songwriter Jacques Brel has been charming audiences since it debuted in Greenwich Village in 1968.

ONGOING

Beach Blanket Babylon Club Fugazi, 678 Beach Blanket Babylon Blvd; 421-4222. \$25-78. Wed-Thurs, 8pm; Fri-Sat, 6:30 and 9:30pm; Sun, 2 and 5pm. Ongoing. The long-running musical comedy revue that spoofs popular culture continues with new characters, costumes, and skits.
The Bell Curve Shelton Theatre, 533 Sutter; brownpapertickets.com. \$20. Thurs, 8pm. Through June 12. Always ready to take on racism in America, comedian W. Kamau Bell returns with enough material from the past two weeks to last the next six.
Best of Playground Festival Thick House, 1695 18th St; 401-8081, www.thickhouse.org, www.playground-sf.org. \$23-40. Thurs-22-Sat/24, 8pm; Sun/25, 7pm. Because playwrights face the special challenge of creating pieces that have to work as well off-book as

on it, staged reading and development series such as PlayGround serve an essential role in the process of ushering new works from page to stage. This year's Best of Playground Festival highlights seven 10-minute plays by local playwrights — including past PlayGround alums Aaron Loeb, Geetha Reddy, and Garret Jon Groenveld — all loosely centered around the topic of family and relationships. Mostly comedic in nature, the plays range from a theatre director's attempt to immortalize his production of *Romeo and Juliet* by having his actors die onstage (containing a trace echo of Mark Jackson's *American Suicide*, which premiered on this same stage last year) to the darkly comic *Panopticon*, which manages to explore the larger issue of privacy and surveillance within the confines of an acidic domestic squabble. A solid cast of seven actors don and discard their rotating roles with ease, ably directed by a whole slew of Bay Area notables including Chris Smith and Tracy Ward. As in any festival of new works, certain pieces shine brighter than others, casting a glimmer of hope upon the future of American playwrighting. (Nicole Gluckstern)

The Breast of Sherry Glaser Marsh, 1062 Valencia; 826-5750, 1-800-838-3006, www.themarsh.org. \$22-35 sliding scale (\$15-24 during previews). Thurs-Sat, 8pm. Through June 14. In an effort to entertain, raise money for an Iraqi orphanage, and foster world peace, Glaser bares all for her solo show.

► **Bug SF** Playhouse, 533 Sutter; 677-9596. \$38-65. Wed-Sat, 8pm (also Sat, 3pm). Through June 14. Forty-four-year-old Agnes (Susi Damilano) lives in a dark and dreary motel room outside Oklahoma City — a place name with intentional resonance in Tracy Letts's paranoid thriller cum romance. Although haunted by the reappearance of abusive ex-husband and recent parolee Jerry (John Flanagan) and a tortuously unresolved tragedy they share, Agnes is otherwise content to drift with the slow flow of an aimless and lonely life, muted with drugs and alcohol, until cokey buddy R.C. (Zehra Berkman) brings by a new guy named Peter (Gabriel Marin), a gentle oddball veteran with a mysteriously cagey attitude and an intense aversion to teeny, tiny, almost imperceptible bugs. Letts, who recently garnered a Pulitzer for his 2007 Broadway hit *August: Osage County*, delighted Bay Area audiences not long ago with another white trash thriller, *Killer Joe* (1993). That play's darkly funny, downright macabre twisting together of moral decrepitude with a love defiant of a fallen world resurfaces in *Bug* to great effect, wrapped as it is in a larger, supple narrative of modern-day menace and mind control. In this sharp and impressive Bay Area premiere, director Jon Tracy and his outstanding cast dance along the formally realistic play's tightrope-thin line between willing delusion and the supremely weird, violent, and invasive world we actually inhabit whether we choose to perceive it or not. (Avila)

Crazy Wisdom Saves the World Again! Marsh Upstairs Studio, 1062 Valencia; 826-5750, 1-800-838-3006, www.themarsh.org. \$15-35. Fri/23-Sat/24, 8pm. Wes “Scoop” Nisker returns with another monologue based on his latest book of the same name.

► **Curse of the Starving Class** American Conservatory Theater, 415 Geary; 749-2228, www.act-sf.org. \$17-71. Wed/21-Sat/24, 8pm (also Sat, 2pm); Sun/25, 2pm. While there's almost never anything in the play's notorious kitchen fridge, a plethora of animals infest the household at the center of *Curse of the Starving Class*, all kinds of animals — innocent little maggot-infested lambs, hacked up and disappeared freezer chickens, mad horses, booze-mad husbands and fathers, birds of prey, bomber planes, toy warplanes dangling over a child's bed — yeah, even the machines are like animals here, locked in some mortal embrace between men. Cutting its way through this jungle of famished beasts like the first transcontinental railway is the hereditary line, the nitroglycerine in the blood, the disease and mojo and curse that is the family in Sam Shepard's first full-length play. Director Peter DuBois' very sharp, engrossing, and brilliantly cast revival for American Conservatory Theater includes some subtle but significant revisions from the playwright — like a new division between two, rather than three, acts — that strengthen the story arc and feed the momentum. But tinkering aside, this still astonishing early play, swiftly followed by related Shepard milestones *Buried Child* and *True West*, remains at once an extremely personal work and a sober, scathing — not to mention

dead-on prescient — assault on the whole wasting system of petty and weighty swindles that mark this rapacious zoo, god bless, of spiritually and materially starved predators. It's not that the play remains fresh or topical or relevant. It's simply very funny, very dark, and very true. (Avila)

Flaming Sin: London's Grand Guignol Hypnodrome, 575 Tenth St; 377-4202, 1-800-838-3006, www.thrillpeddlers.com, www.brownpapertickets.com. \$20 (\$69 for “shock box” seats). Extended run: Fri-Sat, 8pm. Through May 31. Going to the Hypnodrome, where Grand Guignol theater company Thrillpeddlers dwell, is spooky enough. The cast of characters that greet you as you enter the ramshackle warehouse situated on a deserted SoMa corner under a freeway overpass exude a distinct Addams Family vibe. Even though they couldn't be more welcoming, you can't help be a little fretful of these macabre-loving creatures of the night. What might they do to you once you've let your guard down? It's guaranteed that they'll treat you to an arousing evening of theater, as they have done for many audiences over the past 18 years. The current production brings to life an early work of Noel Coward's, *The Better Half*, written for the Grand Guignol of London in 1921 when the master of English wit was only 22, and then swiftly buried by Lord Chamberlain, who did not approve of the “loose” morals depicted in this short, sexy one-act in which Alice Louise as Alice executes the loquacious dialogue at just the right clip. After that little joy ride, André de Lorde and Alfred Binet's thoroughly eerie *Old Women* traps you in a deep freeze. The post-show skits and film clips range from the kinky to creepy — especially when the lights go all the way out. (Giattina)

► **It's Murder, Mary** New Conservatory Theatre Center, Decker Theatre, 25 Van Ness; 861-8972, www.nctcsf.org. \$22-34. Wed-Sat, 8pm; Sun, 2pm. Through June 28. Co-authors Andrew Black and Patricia Milton put the camp into their whodunnit set on the Russian River. ► **A Midsummer Night's Dream** Curran Theatre, 445 Geary; 512-7770, www.shnsf.com. \$35-80. Tues-Sat, 8pm (also Wed and Sat, 2pm); Sun, 2pm. Through June 1. The “Shakesperian Rag” of words goes raga in the international production of *A Midsummer Night's Dream* where among a cast of exclusively Indian and Sri Lankan actors, Elizabethan English vies with seven languages of the subcontinent. This incredibly agile, imaginative, and widely praised 2005–06 production, led by UK director Tim Supple (and making its North American debut courtesy of Best of Broadway), foregrounds the play's action, passion, physical humor, and erotic energy to such a striking degree that it reminds one persuasively of the full scope of Shakespeare's potency as a dramatist. And the dialogue — if you don't speak Hindi, for example — still reveals a surprising dramatic and melodic force all the same. The words also give a thrilling sense of the vast treasure of cultural and linguistic tradition emanating from the subcontinent. At the same time, this is no museum piece; it is a vital blending of theatrical traditions and ideas. The amazingly athletic, even acrobatic cast effortlessly incorporates everything from traditional song and martial dance to Cirquelike aerial work into the enchanted forest—realm of Shakespeare's multilayered story of love's fickle and darker aspects. (Avila)

The Musical of Musical (The Musical!) Leshner Center for the Arts, 1601 Civic Dr., Walnut Creek; (925) 943-7469, www.centerrep.org. Call for price. Call for days and times. Through June 14. CenterREPeritory Company takes on Eric Rockwell and Joanne Bogart's spoof of Broadway composers Rodgers and Hammerstein, Stephen Sondheim, and more. **Northanger Alley** Pear Avenue Theatre, 1220 Pear Avenue, Unit K, Mountain View; (650) 254-1148, www.thepear.org. Thurs-Sat, 8pm; Sun, 2pm. Through June 8. Artistic director Diane Tasca adapts Jane Austen's novel to the stage.

Octopus Magic Theatre, Fort Mason Center, bldg D, Marina and Buchanan; 441-8822, www.magictheatre.org. \$20-45. Wed-Sat, 8pm; Sun, 2:30 and 7pm. Through June 8. Four gay men confront their commitment issues in Steve Jockey's drama.

The Odd Couple Custom Stage, Off-Market Theatre, 965 Mission; 1-800-838-3006, www.custommade.org. \$15-25. Thurs-Sat, 8pm. Through June 7. Oscar and Felix clash as middle-aged roommates in Neil Simon's comedy. **Out Cry** Next Stage Theater, 1620 Gough; www.internationaltheaterensemble.com.

\$15-25. Fri-Sat, 8pm; Sun, 2pm. Through June 1. Felecia Faulkner, a cousin of the famed Southern writer and close friend of Tennessee Williams, portrays the lead role in the belated playwright's drama.

Peddling Rainbows Eureka Theatre, 215 Jackson; 255-8207, www.42ndstmoon.org. Call for price. Wed/21, 7pm; Thurs/22-Fri/23, 8pm; Sat/24, 1 and 6pm; Sun, 3pm. Musical theater company 42nd Street Moon performs the revue based on the songs and poetry of E.Y. Yip Harburg.

Point Break Live! Xenodrome, 1320 Potrero; 1-866-811-4111, www.pointbreaklive.com, www.theatermania.com. \$25. Fri, 8pm; Sat, 7:30 and 10pm. Through June 28. A troupe from Seattle performs the 1992 surf and heist film that starred Keanu Reeves and Patrick Swayze.

Squeeze Box Marsh, 1062 Valencia; 826-5750, 1-800-838-3006, www.themarsh.org. \$15-35 sliding scale. Sat, 5pm; Sun, 7pm Through June 29. Ann Randolph plays an assortment of outrageous characters in a solo show about her times spent attending a homeless shelter for mentally ill women.

7 Sins Theatre Rhinoceros, studio, 2926 16th St; 861-5079, www.therhino.org. \$10. Extended run: Fri-Sat, 8pm. Through May 31. James Judd stars in a comedic solo show about his life of committing cardinal acts of badness. **Shopping! the Musical** Shelton Theater, 533 Sutter; 1-800-838-3006, www.brownpapertickets.com. \$25-29. Fri-Sat, 8pm. Ongoing. Morris Bobrow directs a musical comedy revue about the ups and downs of buying stuff.

► **“Sweetie” Tanya: The Demon Barista of Valencia Street** Exit Theatre, 156 Eddy; www.theexit.org, www.brownpapertickets.com. \$25. Thurs/22-Sat/24, 8pm. The return of *“Sweetie” Tanya* (after its debut run at the Darkroom in January) feels like an off-Broadway-bound show that's generously consented to remain off-Union Square for now. Dan Wilson's inspired take on Sweeney Todd — re-imagined as a tale of sexual and class exploitation at the economic fringes of the white yuppie-hipster makeover of the Mission, narrated by a schizophrenic homeless man (sharply played by Bryce Byerley) — is more than mere spoof. Just as the original Sweeney had a real beef that made his monstrous deeds explicable if not necessarily forgivable, “Sweetie” Tanya (a terrific Kate Austin-Gröen) derives her campaign of vengeance from a situation as much personal as political, aggravated by the harassment she receives behind and over the counter at a Mission coffee house. Beneath its delightful foam of frothy comedy, *“Sweetie” Tanya* hides a depth charge of caffeinated cruelty and outrage. Among the show's many qualities are some very good songs (from various contributors), sung especially well by Austin-Gröen and costar Alexis Wong, and backed by composer and musical director Steve Kahn's fine five-piece band. There could be more in way of plot development, the staging is occasionally too static, and the supporting performances are uneven. But none of these weaknesses much impinge on *Sweetie*'s remarkable success. (Avila)

What Mama Said about “Down There” Our Little Theater, 287 Ellis; 928-4060, www.celebrateclitoris.com. \$15-25. Thurs-Sat, 8pm. Ongoing. Sia Amma performs her solo show about the problems moms have talking to their daughters about sex.

BAY AREA

Beowulf: A Thousand Years of Baggage 1901 Ashby, Berk; (510) 841-6500, www.shotgun-players.org. \$17-25. Thurs-Sat, 8pm; Sun, 5pm. Through June 15. The Shotgun Players and experimentalist ensemble Banana Bag and Bodice update the Viking tale into a modern rock opera.

Figaro Berkeley Repertory, Roda Theatre, 2015 Addison; Berk; (510) 647-2917, www.berkeleyrep.org. \$13.50-69. Tues and Fri-Sat, 8pm (also Thurs and Sat, 2pm); Wed and Sun, 7pm (also Sun, 2pm). Through June 8. Theatre de la Jeune Lune returns to the Rep with a fresh interpretation of Mozart's opera by incorporating characters from the plays of Pierre Beaumarchais into the action.

No Child Berkeley Repertory Theatre, Thrush Stage, 2025 Addison, Berk; (510) 647-2949, www.berkeleyrep.org. \$27-69. Wed, 7pm (May 21 and 28 only); Thurs (May 22 and 29 only)-Sat, 8pm; Sun, 2 and 7pm. Additional matinee May 31, 2pm. Through June 1. Nilaja Sun's drama shows what really goes on in the public schools of America.

Queenie Pie Oakland Metro Operahouse, 630 Third St., Oakl; (510) 763-1146, www.oakland-

opera.com. \$28-35. Thurs/22-Sat/24, 8pm; Sun/25, 2pm. The Oakland Opera performs Duke Ellington's comic opera.

Sunrise at Campobello Willows Theatre, 1975 Diamond Blvd., Concord; (925) 798-1300, www.willowstheatre.org. \$30-40. Wed-Thurs, 7:30pm (also Wed, 3:30); Fri-Sat, 8pm (also Sat, 2pm); Sun, 3pm. Through June 1. Dore Schary's drama depicts President Franklin D. Roosevelt's early days in politics.

‘Tis Pity She's a Whore Impact Theatre, La Val's Subterranean, 1834 Euclid, Berk; (510) 464-4468, www.impacttheatre.com. \$10-15. Thurs-Sat, 8pm. Through June 7. Trouble ensues when a hot brother and sister fall in love, do it, and get pregnant in John Ford's play directed by Impact's Melissa Hillman. **The Wizard of Oz** Mountain Theater, Mt. Tamalpais, Mill Valley (415) 383-1100, www.mountainplay.org. Call or visit Web site for directions or shuttle bus info. \$37. Sun, 1pm. Through June 15. James Dunn, founder of the drama program at College of Marin, directs the munchkin-filled musical.

DANCE

danceNAGANUMA SomArts Theatre, 934 Brannan; 864-4126, www.apiculturalcenter.org. \$15-20. Thurs-Sat, 8pm; Sun, 2 and 7pm. Eight dancers perform in *Noodle Women*, Claudine Naganuma's reflection on the art of Flo Oy Wong.

► **11th Annual Dionysian Festival** Mary Sano Studio of Duncan Dancing, 245 Fifth St., studio 314; 357-1817, www.duncandance.org. \$15-17. Sat, 8pm; Sun, 5pm. See Picks box. **LiYana Silver's BeFor(e)Play** Garage 975 Howard; 885-4006, 975Howard.com. \$10-20. Wed, 8pm; Thurs, 7:30 and 9pm. The choreographer presents her meditation on how technology damages human relationships. **37 Isolated Events** Counterpulse, 1310 Mission; 626-2060, www.counterpulse.org. \$20. Thurs-Sat, 8pm. Through May 31. Blingsight performance mixes butoh dance with live video and original sound score to saturate your senses.

BAY AREA

Mo' Tap Julia Morgan Center for the Arts, 2640 College; (925) 798-1300, www.willowstickets.org. \$15-40. Sun, 7pm. The Eddie Brown Center for the Arts celebrates National Tap Day with a pounding show.

PERFORMANCE

All Male Amateur Strip Show Deco Lounge, 510 Larkin; 630-3238. Free. Sun, 10pm. Tim Taia (a.k.a. Miss Ginger Snap) hosts a strip show.

Don Pasquale Legion of Honor, 972-8930, www.pocketopera.org. \$31-37. May 31 and June 1, 2pm. Pocket Opera performs Gaetano Donizetti's giddy comedy translated to English by Donald Pippin.

Dirty Little Secret Empire Plush Room, York Hotel, 940 Sutter; 885-2800, www.theempire-plushroom.com. \$25. Fri-Sat, 11pm. Ongoing. This evening of performance is a Roaring '20s revue.

Gilbert and Sullivan: Straight Up with a Twist Yerba Buena Center for the Arts, 978-2787, www.ybca.org. \$13-46. Sat and Sun. Call for time. Lamplighters Music Theatre's latest musical gives a behind-the-scenes look at Broadway's dynamic duo.

Mortified Make-Out Room, 3225 22nd St; www.getmortified.com. \$12-15. Thurs-Fri, 8pm. Locals embarrass themselves by sharing their most cringe-inducing memories at this monthly storytelling event.

The Purple Friday Show Purple Onion, 140 Columbus; 217-8400, www.caffemacaroni.com. \$5-7. Fri, 10pm. Ongoing. Kiyoshi Foster and Guy J. Jackson host a variety show.

► **San Francisco International Arts Festival** 1-800-838-3006, www.sfiat.org. See Web site for schedule of shows, venues, prices, and times. Now in its fifth year, the festival features music, dance, and theater artists representing 18 different countries in two weeks of performances occurring at several city venues. See “Dancers without borders,” page 46.

► **Strange Travel Suggestions** Marsh Studio Theater, 1074 Valencia; 826-5750, 1-800-838-3006, www.themarsh.org. \$15-35 sliding scale. Thurs, 8pm. Jeff Greenwald spins tales from his 25 years of travelling abroad.

Teatro ZinZanni Pier 29, Embarcadero at Battery; 438-2668, www.zinzanni.org. \$116-140. Wed-Sat, 6pm; Sun, 5pm. Ongoing. The circus and cabaret troupe performs under the

big top in a dinner-theater setting. **Willy Vlautin and Paul Brainard** Edinburgh Castle Pub, 950 Geary; www.greenapplebooks.com. Free. Wed, 7pm. Singer Brainard joins author Vlautin in an evening of music and reading from Vlautin's forthcoming novel *Northline*. **Yumble** Travling Jewish Theatre, 470 Florida; 233-0328. \$17. Thurs-Sun, 8pm. The evening of dance, theater, and opera explores themes of losing and finding balance.

BAY AREA

Burlesque 'n Brass Café Van Kleef, 1621 Telegraph, Oakl. (510) 763-7711, www.cafe-vankleef.com. \$10. Sat, 9pm. Ongoing. New Orleans-style jazz musicians mix with a carnival cabaret dance troupe.

Beneito Cereno La Pena Cultural Center, 3105 Shattuck, Berk; (510) 849-2568, www.lapena.org. \$8-10. Wed, 8pm. The musician and slam poet performs with artists of multiple generations and backgrounds.

The Phantom Tollbooth Live Oak Theatre, 1301 Shattuck, Berk; (510) 521-6250, www.stagedoorconservatory.org. \$5-10. Fri-Sat, 7:30pm; Sun, 5pm. Middle-school actors perform in Stage Door Conservatory's production of the play based on Norton Juster's fairy tale. **Joshua Walters** Jewish Community Center East Bay, 1313 Walnut, Berk; (510) 848-0237, www.jceastbay.org. \$8-12. Sat, 8pm. The spoken word artist performs his solo show exploring bipolar disorder, *Madhouse Rhythm*.

COMEDY

Annie's Social Club 917 Folsom; www.sfstand-up.com. Tues, 6:30pm: “Comedy Speakeasy,” hosted by Jeff Cleary and Chad Lehrman, free. **Bayfront Theater** Fort Mason Center, bldg B, Marina at Laguna; 474-8935, www.improv.org. Fri-Sat, 8pm: BATS Improv, \$12. Sun, 7pm: student improv, \$5-8.

Brainwash 1122 Folsom; 861-3663. Wed, 8pm: “The Broad Way Open Mike,” free. Thurs, 7pm: “Brainwash Comedy Open Mic,” with host Tony Sparks, free.

Club Deluxe 1511 Haight; 552-6949. Mon, 9pm: “Comedy Deluxe,” with rotating hosts Sam Arno and Leah Eva, free.

Cobb's Comedy Club 915 Columbus; www.cobbscomedyclub.com, www.ticketweb.com. Thurs-Sun, 8pm (also Fri-Sat, 10:30pm): Charlie Murphy, \$25.50-30.50.

Deco Lounge 510 Larkin; 846-7290. Fri, 10pm. Candy Churilla, David Hawkins, and Ronn Vigh host “Up, Mayhem, and More,” an evening of unconventional comedy.

Delirium 3139 16th St, 552-5525. Wed, 6:30pm: “Your Name Here Comedy Show” open mic, free.

Grant and Green Saloon 1371 Grant; 693-9565, benfeldmancomedy.com. Free. Mon, 7:30pm: Ben Feldman hosts “The Joke Show,” a weekly showcase of local talent, free.

Harvey's Funny Tuesdays Harvey's, 500 Castro; 846-7290, harveysfunnytuesdays@yahoo.com. Tues, 9pm. Ronn Vigh and Nick Leonard host a gay comedy night.

Our Little Theater 287 Ellis; 928-4060. Wed, 8pm; Fri-Sat, 9:30pm: “Bay Area Comedy Showcase,” hosted by Sia Amma, \$10-15.

San Francisco Comedy College Clubhouse 414 Mason, suite 705; www.sfcomedycollege.com. Wed, 8pm: “Hump Day Comedy,” \$5. Thurs, 8pm: “Gays and Dolls,” \$8. Fri, 7pm: “Late Night SFCC Open Mic,” \$5. Fri, 9pm: “Scantly Clad Comedy,” \$7. Sat, 6pm: “New Talent Show,” \$5. Sat, 9pm: “Naked Comedy,” \$10. Sun, 6pm.

SF Playhouse 533 Sutter, second floor; www.comedyonthesquare.com. Sun, 8:30pm. Ongoing. \$20. Tony Sparks hosts a weekly comedy showcase.

Shelton Theater 533 Sutter; (510) 595-5597, www.bigcityimprov.com. Fri, 10pm: Big City improv troupe, \$20.

BAY AREA

Rooster T. Feathers Comedy Club 157 W El Camino Real, Sunnyvale; (408) 736-0921, www.roostertfeathers.com. Wed, 8pm: “Rooster's Sixth Annual Amateur Comedy Competition,” \$10. Thurs, 8pm: Brian Malow, \$12. Fri-Sun, 8pm (also Fri-Sat, 10:30pm): Rocky LaPorte, \$12-18.

White Horse Inn 6551 Telegraph, Oakl; www.whitehorsebar.com. Sun, 8pm: Sarcastic Sundays, \$3-5. **SFBG**

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EVENTS



Chevron Bash

» PREVIEW The word bash is a noun and a verb: it either means a shindig, or the act of fucking something up. Unlike this lively homonym, the name "Chevron" conjures a singular sense of fucked-upness. Lots of Americans are bummed about \$4 a gallon gas, but for people living atop oil-rich lands, the fourth-highest ranked oil corporation on the Fortune 500 also equates to open toxic-waste pits, epidemic cancers, contaminated groundwater, company-sanctioned killings, and other impediments to survival.

For local and global activists, Tuesday's Chevron Bash embraces dual intentions. It's a pre-protest party as well as a chance to get mentally pumped for the next morning's action targeting the annual shareholder's meeting outside the petroleum behemoth's San Ramon world headquarters. A who's who of international anti-Chevron leaders will be there, including 2008 Goldman Environmental Prize recipient Luis Yanza, the public face of 30,000 indigenous Ecuadorians currently in a multibillion dollar lawsuit against the company. The plaintiffs assert the amount of crude oil that then-ChevronTexaco dumped in their backyard for 28 years is 30 times larger than the Exxon Valdez spill, the largest in US history. Other guest leaders are Ecuadorian tribal leader Emergildo Criollo; Nigerian human rights activist Omoyele Sowore; and Larry Bowoto, who was shot and stabbed by Nigerian soldiers during a nonviolent occupation of Chevron's Parabe offshore oil platform. Show your support and party in the eve, protest in the morn. **(Kat Renz)**

CHEVRON BASH Tues/27, 5:30-9 p.m. 111 Minna Gallery, 111 Minna, SF. Free.

(415) 974-1719, www.111minnagallery.com

Events listings are compiled by Duncan Scott Davidson. See Picks, page 20, for information on how to submit items to the listings.

WEDNESDAY 21

"Technology Empowers the Poorest" Cowell Theater, Fort Mason Center, Marina at Buchanan; www.longnow.org. 7:30pm, \$10. Iqbal Quadir believes that business can be used for humanitarian purposes — he helped bring cell phone services to millions of rural Bangladeshis. Not sure if the rural Chinese exposed to toxins while pulling copper wires from dead computers feel particularly empowered by technology, but one thing at a time, I guess.

THURSDAY 22

"Life Is a Wave" 111 Minna Gallery, 111 Minna; www.savethewaves.org. 6pm-midnight, \$20-50. Yeah, true that, brah. Life is, like, so totally a wave. Some days it's all you, and you're, like, tubed, locked in the barrel, brah, just ridin' it out. And other days, Mother Ocean feeds you a fat shit sandwich. What are you gonna do? Why don't you head down to 111 Minna, check the surf-tacular sounds of Guns for San Sebastian and the Dung Beatles, check some surf flicks, and donate a few bones to the folks from the Save the Waves Coalition, so that every day on the water doesn't become a pollution-filled shit sandwich. Brah.

FRIDAY 23

"Voices of the World Author Series: Wine, Food, Eastern Culture, and Storytelling" World Affairs Council Auditorium, 312 Sutter, second floor; 293-4600. 6pm, \$15. I'm all for voices of the world, and authors, and wine, women, and song (and food), as well as Eastern culture and storytelling. But in terms of catchy titles,

the WAC folks could've done better than this mouthful. Don't let that deter you from enjoying Musharraf Ali Farooqi's reading from his translation of the Urdu classic *The Adventures of Amir Hamza* as you drink a little vino and sup on some snacky goodness.

SATURDAY 24

"Many Cultures — One Spirit" Carnival Festival Harrison btwn 16th and 24th Sts; www.carnavalsf.com. 10am-6pm, \$3-20 donation. Also Sun/25. This year's Carnival has got it all, including an outdoor green village called Zona Verde (which is probably where you go to throw out the plastic beer cups), three sports-devoted areas — Fiesta de Jonron for baseball, SoccerFest for futbol, and NBA Nation for takin' the rock to the hole. Plus live bands, children's activities, dance lessons, and drum jams. Sounds like a party to me.

SUNDAY 25

"Many Cultures — One Spirit" Carnival Festival Harrison btwn 16th and 24th Sts; www.carnavalsf.com. Parade: 9:30am, Bryant and 24th Sts, proceeds down Mission to 17th St. Festival: 10 am-6pm, \$3-20 donation.

MONDAY 26

"10 Artists, 10 Countries, 10 Billboards, Focus on Peace" University of San Francisco, Golden Gate and Parker; 422-2679. 10am, free. The title of this event pretty much explains it: 10 artists from 10 countries each design a billboard, which will be unveiled on Memorial Day. What better way to spend a day that commemorates fallen warriors than to hop on a bus and visit every one of these billboards focusing on peace? **SFBG**

Some fancy bookish things I did instead of work on my column

ISBN REAL 1. Read the *New York Review of Books* Web site, where there's an odd but fascinating review by Larry McMurtry of Pekka Hämäläinen's new book, *The Comanche*

(Yale University Press, 512 pages, \$35). Hämäläinen makes the claim that the Comanche authority in the Southwest constituted an empire during the height of American expansion, from the middle of the 18th century to the middle of the 19th century. McMurtry makes the less exciting but more reasonable-sounding argument that a decentralized, largely nomadic society, no matter how politically formidable, doesn't an empire make. Considered reading the book, though I assumed the term "empire" was a semantic con job designed to up the sales from seven copies to 50. For some reason, I briefly rooted for the ascension of a Comanche empire in future academic consensus.

2. Googled Matt Taibbi after reading a second *NYRB* piece, Frank Rich's lament on the dearth of worthy successors to Norman Mailer's *Miami and the Siege of Chicago* (*NYRB Classics*, 1968) and other New Journalism-style coverage of election campaigns. Followed the third link down, "Erica Jong: *Misogyny, Momism and Militarism*." It led to Jong's crazy pseudo-Freudian rant on the *Huffington Post* Web site last month against Taibbi's treatment of Hillary Clinton, which ended in a snotty (and fun) back-and-forth between the two writers. Loved *Fear of Flying* (NAL, 1973), and so felt dyspeptic at Jong's shrillness.

3. Googled Danielle Steel. Jong had made a comment about the world needing writing that can save Antarctica instead of writing that hurts people's feelings, which reminded me, albeit disproportionately, of a Steel op-ed in the *San Francisco Chronicle* a few years back. While defending her 26 parking permits in Pacific Heights, she reportedly said something to the effect that while people are busying themselves fussing about her cars, she is likely to be at her suicide hotline volunteer job talking someone off the Golden Gate Bridge. Spent an unholy amount of time online trying to find the quote.

4. Read a bunch of Nabokov (had only read *Lolita* [1955] previously and couldn't abide the pages-long descrip-



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tions of tennis, worse than Updike on golf) to see if I care that his final manuscript is to be saved from the furnace. Found out that I do.

5. Checked *Virginia Quarterly Review's* blog for the first time in a while, which lead me to a distracted reading of the *New York Times* account of Alice Walker, terrible mother. Then back to *VQR* for some literary scavenging: the quarterly's South America issue from fall 2007 won a National Magazine Award this month and, in celebration, it's being offered online without subscription. (That's a couple hundred pages of free, people. Check it out.) Favorite essays were Julio Villanueva Chang's "Through the Eyes of a Blind Mayor," which is a lot better than its title suggests ("... he straightened a paper clip, and every time the bus turned he'd twist the wire to the right or left, producing a map he could follow by touch." Wow.) and Phillip Robertson's "The Octopus in the Cathedral of Salt" (good job on the title), about Colombia and the Chiquita Corporation. Great short story by Daniel Alarcón, too. Forgettable one by Santiago Roncagliolo, though.

6. Listened to a few interviews on "The Bat Segundo Show," journalist Edward Champion's podcast, in spite of its having the most annoying intro shtick in the history of media. Heard a bemused Sue Miller attempting to tolerate a line of questioning about some long-forgotten use of italics in her new book, a confused David Rakoff not knowing how to answer a question about his decision to put complex sentences next to slightly less complex ones, and a perfectly at ease Nicholson Baker, always happy to field minutiae-related questions, talking for an impressive 73 minutes about *Human Smoke* (Simon & Schuster, 576 pages, \$30).

7. Considered whether or not to attempt some sort of connection of McMurtry's insistence on a messier conception of the Comanche role in North American history to Baker's defense of his demotion of stuff like the Treaty of Versailles in favor of a there-is-no-forest-only-trees approach to World War II. Deeply regretted, upon abandoning the idea, that the phrase "the spackle of history" would go to waste. (Jason Shamai)

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May 31, 10 AM - Noon:

At the Port Commission Hearing Room on the second floor of the San Francisco Ferry Building, 1 Ferry Plaza
Singer-songwriter COURTNEY JONES
The Instrumental Mike Greensill

June 7, 10 AM - Noon:

At the Freight & Salvage Coffee House, 1111 Addison Street in Berkeley
William Gibson, author of *Spook Country*
Lisa Lutz, author of *The Spellman Files and Curse of the Spellmans*
Andrea Askowitz, author of *My Miserable, Lonely, Lesbian Pregnancy*
Adair Lara, author of *The Granny Diaries: An Insider's Guide for New Grandmothers*
The Avuncular Mike Greensill

June 14, 10 AM

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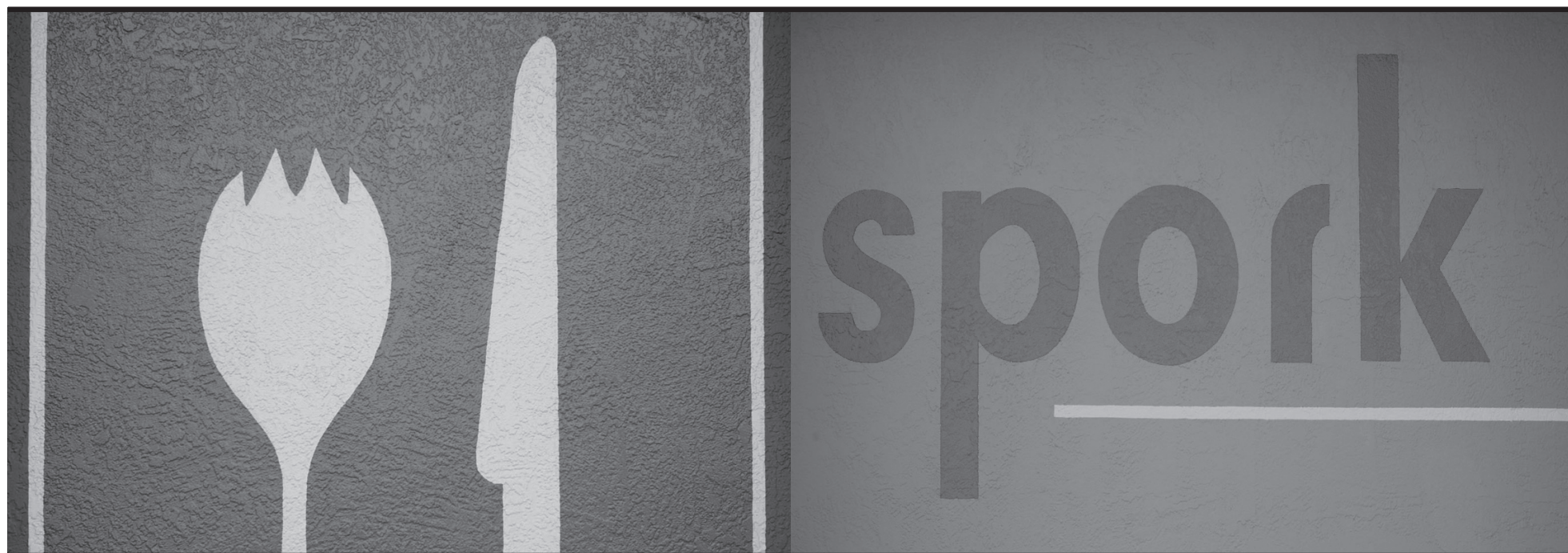
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Behold, a shiny spork

By Paul Reidinger
 › paulr@sfbg.com

Spork's sporks are surprisingly elegant utensils, considering that the word itself is lovably ugly, like a dog with a crumpled face, hopelessly short legs, and/or absurdly wrinkly skin — and considering that the thing itself, a spoon with a clipped mustache of fork tines, is no lovelier. The spork might be the apotheosis of Southern-fried American cheesiness; it's easy to picture one replacing the pitchfork in a redraw of Grant Wood's *American Gothic*, with Homer Simpson as the farmer. But if your spork is made of handsome stainless steel and has a nice weighty feel in your hand, you have probably drifted into Spork, a Mission restaurant that opened about a year ago in a tired Kentucky Fried Chicken space on Valencia, and you are almost certainly not Homer Simpson, though you might be ravenous.

The KFC was incongruous to the point of camp, and I never saw anybody in it despite my frequent visits to Valencia Cyclery across the street to have broken spokes replaced. Like the Days Inn near the symphony hall, it was a remnant of an earlier time and — in the case of KFC, a greasier one. The Sporkers (led by chef-owner

Bruce Binn, whose distinguished vita includes stints at Delfina, Postrio, and Bix) are well aware of the past and, in a series of clever moves, have simultaneously embraced and distanced themselves from it. The interior decor of the restaurant incorporates bits of the previous occupant's design; the stump of an old venting hood has been turned into a handsome light fixture, while refrigerator cooling fans have been repositioned in a transom above an interior door. There are also plenty of booths along the window with a familiar fast-food angularity, but the color scheme — gray paint and blond wood — isn't one you'd be likely to find in any fast-food restaurant in the country.

Since the restaurant's mantra is "slow food in a fast food shell," we were not surprised to learn that the kitchen places a heavy emphasis on sustainability and locavorousness. All the seafood is wild and taken from well-managed fisheries; more than two-thirds of the restaurant's waste is recycled or composted; and used cooking oil gets turned into biodiesel. Like a child determined not to repeat a parent's mistakes, Spork corrects for the culinary sins of KFC about as much as it possibly can.

Yet Binn's food isn't at all precious or fussy. It's hearty and vivid

— a glimpse of what all-American food might look like in a better world, or at least a better America. There's even a dish that comes with a spork: mussels and pork (\$18), basically a plate of mussels steamed in an unnamed (but dark?) Belgian beer and plated with a slab of slow-roasted pork loin, some whole-wheat toasts dabbled with chipotle aioli, and a substratum of asparagus. The spork in question is rather handsome; it's a stainless-steel spoon with the fork tines subtly shaved into the far end of the bowl, like a grille, and more decorative than useful.

For deals on a menu, it's hard to beat an item that costs \$0. That's the charge — right there, in print! — for Spork's dinner roll, a tripartite, wonderfully soft bun sprinkled with crunchy sea salt and presented with a pat of whipped honey butter. They'll bring you more than one, too (as many as you want, probably), but one is plenty for two people and more than satisfies the daily white-flour quota. Softness does have its price.

Given the fresh tartness of strawberries, it's long surprised me that they aren't used more as tomato substitutes, particularly in the spring, when such tomatoes as we find around here are coming from distant locales we don't even want to know about. Binn makes a lovely lit-

tle salad (\$9) from organic strawberries; the slices are marinated in aged sherry and plated with effusions of wild arugula, almond slivers, a syrupy balsamic reduction, and a warm goat cheese fritter on top.

As if to offset the white-flour megadosings in the dinner rolls, the kitchen serves an Alaskan halibut fillet (at \$24 the priciest dish on the menu) on the slope of a farro hill-ock. Farro is an ancient wheatberry much used by the Roman legions; it's quite similar to barley but different enough from both ordinary wheat and barley to be nutritionally valuable, not to mention tasty, especially when cooked with leek. (Although farro is a whole grain, Binn's grains were plump and fluffy, which mystified and impressed me until I made my own a few nights later, having first soaked the farro overnight, and *voilà*.) Apart from the fish itself, sautéed to a golden tender-crispness, the plate held a royal flush of red-beet slices whose vivid, Burgundy-colored sweatings added some welcome color to a floe of fiery but wintry-white horseradish cream.

The Spork experience might be at its most quasi-Southern when your swift and friendly server, clothed in black, presents the desert menu. Beignets and root beer floats? Elvis would like those, but he'd probably like "Elvis has

KFC no more: Spork transforms the former fast food stop into a sophisticated restaurant whose specialty is serving American food with a side of wit. | GUARDIAN PHOTOS BY RORY McNAMARA

left the building" (\$6) even more. Despite its arty deconstructedness, it was a housemade peanut butter cup beside a blob of vanilla gelato beside a chain of banana slices, with caramel sauce underneath and salted peanuts scattered all around. All of it was good and swirled together nicely, but the peanut butter cup was quite spectacular. It had been warmed through in the oven to the point of melting, and its peanut butter filling was granular and (unlike the blindingly sweet commercial kind) not particularly sugary — a close relation of homemade peanut butter, which you can make in a food processor with good quality unsalted peanuts and some neutral vegetable oil as a binder. You could even scoop it out of the bowl with a spork, if you have one. **SFBG**

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WITHOUT RESERVATIONS

With or without you

The ancients had many different gods, though none (that we know of) in charge of restaurant reservations. But they were certainly familiar with fickle and tempestuous deities, and I can't imagine any god of restaurant reservations being any other way. Despite the heavy infestation of computers into most of our lives, restaurant reservations retain a certain crapshoot, the-gods-must-be-crazy quality. No doubt the lord of restaurant reservations finds this amusing. Whether you're using OpenTable or trusting to a reservationist on the telephone, you cross your fingers and click your heels together three times, hoping for a wink and a smile from fate and wondering what might happen if someone, somewhere along these finely spun threads of arrangement, screws up.

A prime candidate for the reservation screw-up is the person making the reservation. This is the diner's equivalent of "pilot error" in airplane crashes. Recently I booked a table at a restaurant through OpenTable, and everything went beautifully until the day before, when the reservationist called to confirm the table ... for the wrong day. I would have been pleased to be furious, but the mistake was totally and utterly mine — and an obvious one to boot. I could have averted aggravation and embarrassment if I'd bothered to read the confirmation e-mail sent after I'd booked the table. But gods need their laughs, too.

Not many days later, I booked a table at a less grand but well-regarded neighborhood place, using the trusty old phone and talking to an actual person on the other end. The actual person asked me to confirm my area code, and I took this as evidence that attention was being paid, the right buttons being pushed, and so on. At the appointed hour, we turned up at the host's station to find that, so far as the restaurant was concerned, we did not exist; the reservation system was managed on a fancy computer, but we weren't in it. Did I hear a giggle from somewhere overhead?

The lost reservation is an excruciating social moment. The restaurant bungled, yet there is no proof, and you still hope they can find a place for you. If you indulge in a self-righteous huff, you are headed for the nearest taqueria, while making apologies to your companions and praying to the taqueria god. What was that god's name again?

Paul Reidinger
> paulr@sfbg.com

Like butter

By L.E. Leone

> le_chicken_farmer@yahoo.com

CHEAP EATS I was eating eggs fried in butter and scratch biscuits made with butter and then slathered with butter, thinking about addiction, and how I don't have an addictive personality.

I'm addicted to popcorn. But oddly enough, I don't like butter on my popcorn. That's how I know I'm not addicted to butter. Just popcorn.

The last time I saw my sweet, good, dear friend what's-her-name, we were standing in her kitchen at 9 p.m. eating butter with spoons. It wasn't just *any* butter. It was fresh-churned, European-style, organic, free-range, home-schooled hippie butter. And it was bringing me back.

See, I grew up on the stuff. My mom used to buy unhomogenized milk from our Amish neighbors, skim the cream off the top, and we kids would take turns cranking the churner and cursing our mother for being such a hippie-ass Amish wannabe.

Probably I complained the loudest. And without doubt I consumed the most butter. To me, butter never wasn't a "spread" as much as a food group. We had this 100-percent whole wheat bread that was heaven hot out of the oven and then cooled into basically lumber. So there was a window of opportunity for bread and butter, and the rest of the time it was just butter. For me. Thanks.

But: I'm not an addict.

This week my mom turns 75. She doesn't read me, but I'll say it anyway: happy 3/4 of a stick, you goddamn hippie-ass Amish wannabe! Thank you for giving me butter. And thank you, dear sweet goddamn Juicy Toots, for respoiling me half-a-life later. Because frankly, even though I have spewed prose, poetry, and other art forms in praise of butter, I had kind of forgotten what it tasted like.

It tastes like clouds. Slightly sour, somewhat sweet, seriously salted cumulus clouds formed from the condensed tears of exiled angels, with annatto for coloring.

First I thought she churned it herself, and perhaps milked the cow that morning at some North Oakland happy hippie co-op creamery.

No, she said. She got it at the store.

I was astounded. I shop in stores. Like millions of Americans, I make my weekly grocery list on the back of some junk mail envelope, faithfully

magnet it to my refrigerator, forget to bring it to the store with me, come home and stand before the refrigerator, with bags of sweating things around my feet reading my grocery list to see what I forgot, and *never once* have I forgotten to buy European-style, fresh-churned, cultured and salted butter that tastes like clouds.

I slept on Juicy Toots' couch that night, with Juicy Toots' cat, also named Juicy Toots, and I dreamed of slippery and saturated things. We had eaten butter for an appetizer, butter on bread with our spaghetti, and then butter again for dessert.

On my way home in the morning I stopped at the store, any store, listless as usual and with only one thing on my mind (although I'm not an addict). Yes, they had it! A couple different kinds of fancy-pants, top-shelf butter, ranging from like seven to eight bucks. No wonder I never saw it! My mind has a kind of barcode-scanning filter chip that doesn't even allow me to see things that cost more than \$2.89.

What I did: I bought a pint of heavy cream for \$2.89, let it sit in the car for a few hours after I got home, cooled it in the fridge, poured it into a glass jar, shook it for 20 minutes until a big yellow lump formed, poured off the buttermilk for future pancake batter, rinsed the solid lump in cold water, pressed it dry, sprinkled it with salt, plopped it on a plate, and stood there looking at it and giggling. I had made my own butter.

You can too, dear reader, unless of course your time, unlike mine, is valuable. Twenty minutes of vigorous shaking, just to make butter? I know, I know. Gotta get to work. Gotta get to the gym and tone those arms, so they stop giggling. Check it out: www.bunsofbutter.com

My new favorite restaurant is Uncle Willie's BBQ & Fish, in downtown Oakland. Wings and fishes get fried, and ribs, chickens, and briskets go on the grill. The fried is pretty good, but the ribs are great. Very smoky, tender, and juicy. Whatever Willie's dry-rubbing ... it works. Of the sides I've tried, I loved the collard greens and corn bread. The red beans and rice are nothing special. Nice folks, great place. **SFBG**

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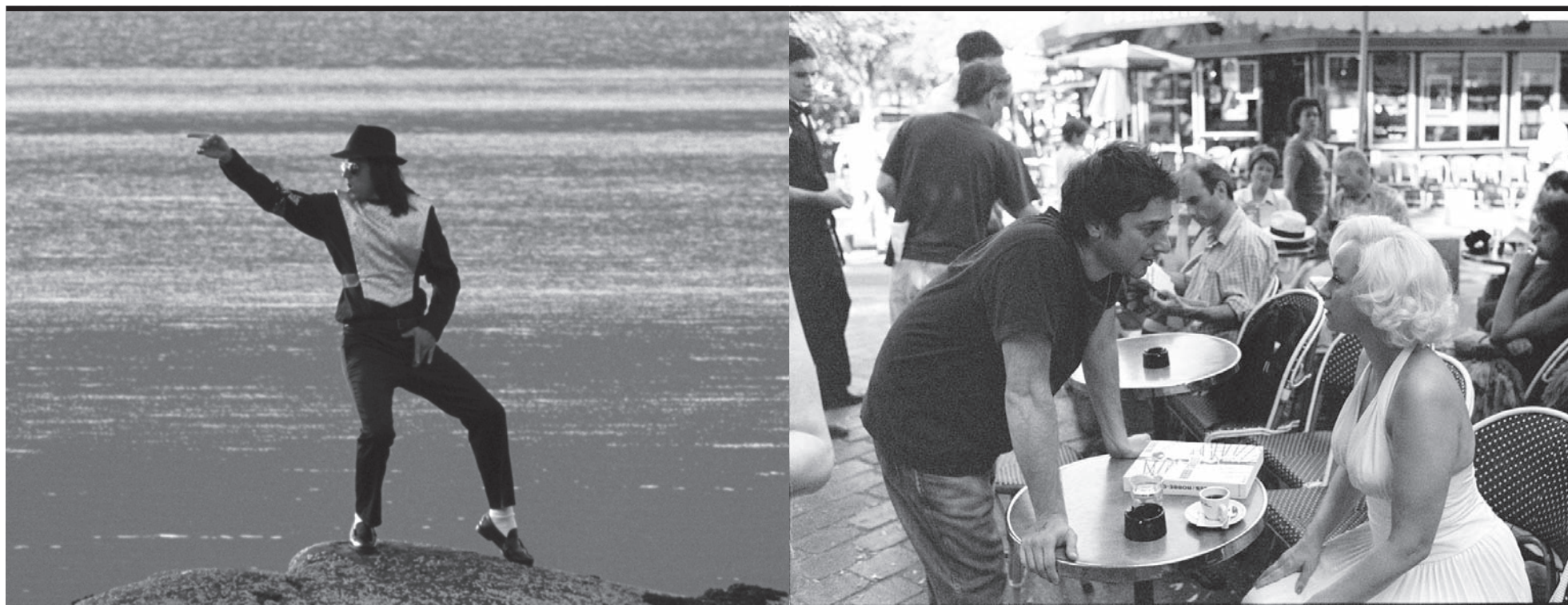
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**BEST FAKE
MEAT SANDWICH**

film

Diego Luna imitates Michael Jackson's dance moves — and conveys the pain of a Jackson impersonator who can't stand to simply be himself — in Harmony Korine's *Mister Lonely*. At right, director Korine consults with Samantha Morton, who plays a Marilyn Monroe impersonator with troubles of her own. | PHOTOS BY O'SOUTH



No one likes to be defeated

Harmony Korine's *Mister Lonely* moonwalks between surreal and melancholy

By Cheryl Eddy
> cheryl@sfbg.com

Most folks who settle down to watch a Harmony Korine film know not to expect the familiar. Korine is, after all, the guy who wrote Larry Clark's hot-button *Kids* (1995), and the writer-director of 1997's *Gummo*, one of the head-scratchingest flicks ever to attain cult status. His latest — his first feature since the 1999 Dogme entry *Julien Donkey-Boy* — is perhaps his most unusual effort to date, but not for the reasons seasoned Korine watchers might expect.

Yeah, *Mister Lonely* is about a Michael Jackson impersonator (Diego Luna) who falls for a Marilyn Monroe impersonator (Samantha Morton) while performing in Paris. Though she's married (to a faux-Charlie Chaplin), he agrees when she asks him to come live with her in the Scottish highlands — on a commune populated by even more impersonators, including a Madonna wannabe and a pseudo-Pope. That said, the film is conventionally structured, with three acts shot in a straightfor-

ward manner. (Of course, there's also a parallel tale involving flying nuns — but more on that later.)

"[*Mister Lonely*] is probably my most traditional story," agreed the 35-year-old Korine, speaking from his home in Nashville. "[My] other films were about deconstructing the narrative or breaking down the story and images — kind of an assault, or a collage, with images and sound coming from all directions. With this, I felt a little bit more peace about the story and these characters. So I decided early on that I should just go with the image itself."

Korine, who coscripted *Mister Lonely* with his younger brother, Avi, kept his own particular fascinations in mind while writing. "I've always been interested in marginalized or obsessive people in real life," he said. "I just thought it was a strange existence — there's something odd about living as an icon. And visually I thought it was interesting. I spent time on a hippie commune as a kid, and I always wanted to make a movie that was set somewhere slightly communal. I started toying with this idea

of impersonators and icons all being together — what it would be like to see Sammy Davis Jr. cleaning his socks, or Abe Lincoln riding a lawnmower. It just felt right."

The commune dwellers, whose farm-bound activities are indeed surreal, though not always played for comedic effect, were carefully cast. Some, like the Sammy Davis Jr. character, were impersonators by trade in real life; others, like French actor Denis Lavant, who plays Chaplin, were not.

"What was most important was that [the celebrities being impersonated] needed to have a certain kind of mythology about them, where the myth could actually bleed into the narrative of the story," Korine explained. "Plus, they were also just people that I liked — I loved all of those characters. And I knew I would never be able to work with the Three Stooges, or Buckwheat, so it was like my attempt at going back."

When it came to plotting out his Michael Jackson, Korine — who didn't write with Luna in mind but did offer him the role first — had

some specific ideas about how the character-within-a-character should look. He's patterned after Jackson's *Dangerous* era — face masks, military armbands, fedoras, and shoulder-grazing straight hair.

"I just thought he looked the best during that period," Korine noted. Earlier, he'd mentioned that while he finds Jackson interesting, he's not a fan on the level of, say, buying his new albums. "He's like the world's greatest eccentric, and that was when he was on his way to becoming this incredible abstraction."

Interspersed between poignant sequences depicting Michael struggling to fit in, even among others of his kind, are a series of increasingly odd occurrences in the Panamanian jungle. A group of nuns — overseen by a bossy priest (Werner Herzog, who also starred in *Julien Donkey-Boy*) — are shocked to discover they can skydive without parachutes. It's a bizarre conceit that allows *Mister Lonely* its most glorious images: nuns joyfully clasping hands in the air while plummeting safely to the ground. Yo, Harmony, what's that got to do with Jacko?

"I always want to write a novel with pages missing in the right places," Korine said. "I think it's best to leave some things undefined, to not complete the circle. To me, it was the same movie. They are the same

story. The narratives were parallel to each other. They spoke to each other. They both had this idea of faith of and transcendence, wanting to be other than who you are, being outside the system and creating your own language. I knew there would be a certain kind of person who doesn't want to try to make that connection, and that's fine — but there are so many movies being made where you're told what to think every step of the way. It's not that important for me."

What is important to Korine is something that goes beyond the usual filmmaking process. Don't look for him to pull a David Gordon Green, for example, and direct a mainstream stoner comedy.

"What I like is making *things*. I like to film things and put them together, whether they're like movies or features or essays or clips. Movies are what I love, but in some ways there's too much focus on everything being features. Sometimes it's nice to see things that are just moments. Sometimes, in 30 seconds, I can feel more than I do in 30 hours," he explained. "I always felt like, in movies, they waste so much time getting to the good part, and resolving after the good part. I was just like, why can't you make movies that consist *only* of good parts?" **SFBG**

MISTER LONELY opens Fri/23 in Bay Area theaters.

Strange powers: Joel Shepard brings a weekend of witchcraft to SF

By Johnny Ray Huston

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Witch! The accusation — or is it rallying cry? — that slices through Goblin's pounding score for Dario Argento's 1977 *Suspiria* is newly pertinent. Witchery reigns within strains of black metal and the long-awaited third chapter in Argento's Three Mothers trilogy (which began three decades earlier with *Suspiria*), this summer's invigoratingly zany naked bloodbath *Mother of Tears*. It's tempting to credit film curator Joel Shepard with a sorcerer's clairvoyance, because the "Witchcraft Weekend" he has programmed for the screening room at Yerba Buena Center for the Arts is so damned prescient.

The centerpiece of "Witchcraft Weekend"'s imaginatively and near-immaculately selected quartet of movies — the dark void or blinding light around which the other three orbit — is Carl Theodor Dreyer's 1943 *Day of Wrath*. I'll be brazen enough to admit that my first encounter with this masterpiece occurred one evening while flipping channels, when its flaming dramatic core — a harsh counterpoint to the heroic final stakes of his peerless 1927 *The Passion of Joan of Arc* — flickered before my eyes and basically branded my psyche (and soul?) for eternity. There are few scenes in cinema as bluntly harrowing as the demise of accused witch Herlofs Marte (Anna Svierkier): her defiance and her fear of death — but not of God — rage as forcefully as the man-made inferno that consumes her.

Day of Wrath might be the most quietly terrifying or suspenseful art film ever made (though it shouldn't be blamed for the form's current crimes against patience or intelligence), because Dreyer seamlessly connects realism with a deeply ambiguous understanding of spirituality and fate. That is no small achievement, and one that's been increasingly rare with the passage of time. The fate of Herlofs Marte is evident from the film's first scene, where she hands herbs from a gallows garden to another woman, stating, "There is power in evil." Seconds later the bells begin to toll for her and — thinking of a past secret — she flees to seek refuge in the household of Absalon (Thorkild

Rose); his bear of a mother, Marte (Sigrid Neiendam); and his young wife, Anne (Lisbeth Movin), who seems to possess strange powers.

In the feline, fiery-eyed Movin, Dreyer finds this lonelier film's answer to Falconetti from *The Passion of Joan of Arc*: in other words, an actor whose face becomes (to paraphrase André Bazin quoting Béla Balasz) a timeless and more ambivalently transcendent "document." Critics

sense of fear and terror he instills is purer than that engendered by the horror genre's gleeful scare tactics.

"Witchcraft Weekend"'s trio of other films steer clear of Blair Witch and Harry Potter terrain as well as the easy, if extremely enjoyable, kitsch of *Teen Witch* (1989) or *The Craft* (1996) to explore and connect less obvious instances of celluloid sorcery. In a manner that magnifies the resonance of *Day of Wrath*'s austere use of black and white, Shepard brings in a pair of contrasting Technicolor sights: the Queen or Witch (spine-chillingly vocalized by Lucille La Verne) from 1937's *Snow White and the Seven Dwarfs*, and the scorio-rising bikini sacrifices of William O. Brown's 1969 cult obscurity *The Witchmaker*.



Which witch is which? Clockwise from left: *Snow White and the Seven Dwarfs*' apple-bearing narcissist; a sinister figure from *Witchcraft through the Ages*; and an accused black-arts practitioner in *Day of Wrath*.

have pointed out *Day of Wrath*'s abundant visual similarities with Italian Renaissance and Flemish painting, particularly the works of Rembrandt (James Agee went so far as to point out one sequence's resemblance to Rembrandt's 1632 *Lesson in Anatomy*), and Bazin is intuitively and perhaps more insightfully correct in invoking the film's influence on Robert Bresson's equally classic 1951 *Diary of a Country Priest*. But it takes Pauline Kael to sympathetically hone in on the feminine "erotic tensions" of what she deems "the most intensely powerful film ever made on the subject of witchcraft." As she puts it, "Dreyer dissolves our terror" as characters are "purified beyond even fear." But the

The program's series of spells begins with the wicked *Witchcraft Through the Ages*, a 1968 abbreviated revision of Benjamin Christensen's energetically episodic 1922 silent work *Häxan*, featuring a frenetic and playful jazz score by Jean-Luc Ponty and mordantly misogynist narration by William S. Burroughs. **SFBG**

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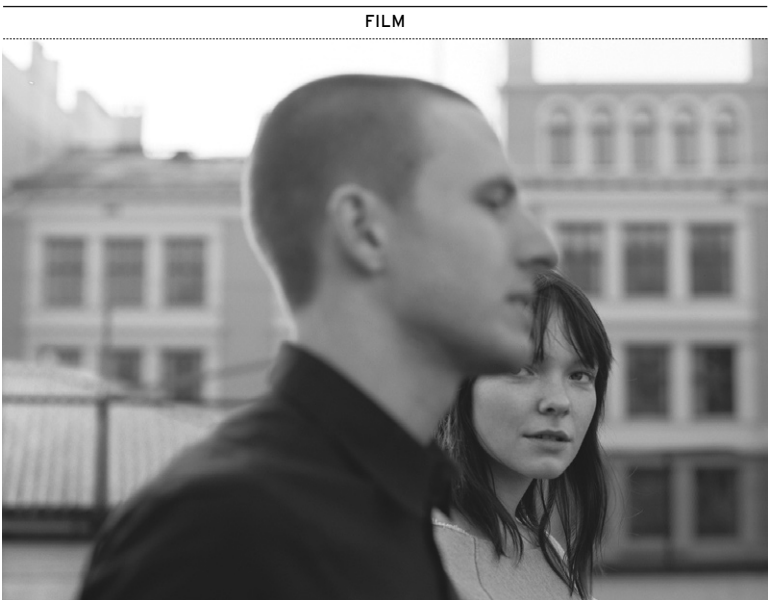
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Reprise

REVIEW Norwegian helmer Joachim Trier may or may not be Lars von Trier's distant relative. Let me back up a bit: according to several sources, the two directors are kin — but the former's feature debut, *Reprise*, pleasantly reassures us that even if Joachim had the misfortune of sharing the same genes with Lars, at least he doesn't share his bad sense of film-making. Nevertheless, the younger Dane did grow up in an environment where cinema was greatly appreciated (he first used an 8mm camera at age 4), which probably explains why his first attempt at full-length moviemaking is governed by such refreshing and refined ideas about the cinematic language. Trier is also a national skateboarding champion — something that might seem unrelated but may, on the other hand, account for *Reprise's* playful, edgy approach. Set in contemporary Oslo, the film follows friends Erik (Espen Klouman-Hoiner) and Phillip (Anders Danielsen Lie), who have dreams and aspirations about becoming great cult authors. Casting mainly nonactors and employing a slew of unannounced flashbacks and flash-forwards, Trier creates a fluid chronology where happiness and sadness coexist, and potentials are imagined, shattered, and rediscovered all at once. Like its 20-year-old protagonists, *Reprise* is disorderly, hazy, adventurous, and inquisitive, thus adequately relating the agony of youth. **(Maria Komodore)**

REPRISE opens Fri/23 in Bay Area theaters.

Film listings are edited by Cheryl Eddy. Reviewers are Heidi Atwal, Kimberly Chun, Michelle Devereaux, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Maria Komodore, Lynn Rapoport, Sara Schieron, Jason Shamai, and Matt Sussman. The film intern is Amber Humphrey. For rep house showtimes, see Rep Clock, page 61. For first-run showtimes, see the Movie Guide at sfbg.com.

OPENING

Dalai Lama Renaissance Chronicling an event that took place in 1999, this curiously late-arriving documentary by Khashyar Darvich finds "40 of the world's most innovative thinkers" invited to a conference at the Dalai Lama's HQ in the Northern Indian Himalayas. The organizers' idealistic idea was to create "Synthesis Dialogues" between experts and activists in various fields — from biology and economics to social justice and new-age spirituality — that would generate practical plans of action for dealing with humanity's many escalating woes worldwide. These would be offered up to His Holiness for his sage two cents (and possible endorsement). It didn't quite turn out that way, though. Darvich captures the convention as it degenerates into argument and egotism as some participants (particularly two obnoxious Type A quantum physicists) immediately start bitching about the summit's structuring, insist they need to speak to the Dalai Lama one-on-one, etc. In the end it's not very clear if anything benefiting humankind has emerged beyond a few privileged souls getting contact highs from proximity to Tibet's exiled leader — who indeed comes off as wise, compassionate, good-humored, and ego-free — as well as maybe, just maybe, gleaning a teensy insight about their own ego hang-ups. Darvich tries to put an inspirational-fadeout spin on this. But what's most interesting about *Renaissance* is its evincing that some esteemed do-gooders

can't team-play well enough to do humanity any actual good when given the opportunity. (1:21) *Roxie*. (Harvey)
A Four Letter Word The setting is Manhattan circa now, where it turns out the gay community separates quite neatly into three categories: self-hating sluts who communicate exclusively via expository repartee; monogamists with softball crises to overcome and who provide an adorably imperfect template for the latently monogamous sluts; and generically political ("I made posters for the equal rights march last night") cuties who tsk-tsk the decadence of their fellow limp wrists but conveniently do all of their vague society-fixing in some fantastical outer borough. Why is it that so many gay films that appear to revel in a "for us by us" animus feel like reassuring primers for slumming straight people? It wouldn't be such a big deal if more of them were like 1970's *The Boys in the Band* (it's a great movie, deal with it), in which the awkwardly taxonomic dialogue is buttressed by wit and lived-in emotion. But the corresponding dialogue in Casper Andreas' new contribution to this growing cinematic pile, as you likely had already guessed from the portentously shitty title, is not. A promising snappiness to the beginning quickly flakes away and reveals a spindly framework of morals and pectorals. And even when the directionless sloganeering finds its way to some outpost of true cleverness, the wisecracks are always of the evergreen and interchangeable variety, leading one to suspect a strong reliance on what pith could be harvested from a thousand overheard conversations at the gym. (1:27) *Lumiere*. (Shamai)

Fugitive Pieces His entire family killed by Nazi invaders, little Jakob is found hiding in the Polish woods by visiting archaeologist Athos (Rade Sherbedgia), who smuggles the Jewish child back to his native Greece, then later moves them both to post-war Toronto. Jakob grows into a somber man (Stephen Dillane) obsessed with the Holocaust and the

possibility that his sister might be alive, to the point where it destroys his marriage — when life-embracing Alex (Rosamund Pike) realizes he's come to view his wife not as salvation from his dark thoughts, but an irritating distraction from them. The first feature from Canadian director Jeremy Podeswa (1994's *Eclipse*, 1999's *The Five Senses*) in a decade — he's spent the meantime directing episodes of just about every worthwhile cable series — is a handsome adaptation of Anne Michaels' acclaimed novel. The drama deftly cuts between various periods in Jakob's life and the important figures in them. Those who've read the book may not be as impressed as others, however: be warned that after film festival audiences apparently found it too much of a downer, the producers changed the original ending. Which, ironically, leaves the movie closing on a note much less potent than the bulk of the film. (1:44) (Harvey)

▶ **Indiana Jones and the Kingdom of the Crystal Skull** Breathe easy, rabid fans — that early buzz of Dr. Jones and company sully the legacy of the previous trilogy with this new entry was way off the mark. True, it's no *Raiders*, but *Crystal Skull* has everything a summer movie needs (exciting chase sequences, nifty fights, glorious special effects), plus the added joy of seeing Harrison Ford's aging archaeologist-cum-action-hero kick baddie butt (in this Cold War-set yarn, the opposing forces are led by Cate Blanchett in Russian-dominatrix mode). At stake is the titular skull, an object of highly mysterious origin that leads Indiana Jones and his ragtag crew (including Ray Winstone as a Jones buddy from the war, young sidekick Shia LeBeouf, John Hurt as a gone-native professor, and old flame Karen Allen) to the jungles of South America. Objects (and humans) are bull-whipped. One-liners are uttered. Snakes are reconfirmed as something to be feared. It's familiar stuff, but who cares? The joyfully fast-paced *Crystal Skull* may not be an innovative masterpiece, but the Steven Spielberg-George Lucas brain trust wants only for you to have a good time at the movies — and you will. (2:02) *California, Four Star, Grand Lake, Kabuki, Orinda, Presidio*. (Eddy)

▶ **Mister Lonely** See "No one likes to be defeated," page 56. (1:52) *Lumiere, Shattuck*.

▶ **Reprise** See pick box. (1:46) *Embarcadero*.

ONGOING

Baby Mama (1:36) *1000 Van Ness, Shattuck*.
▶ **The Band's Visit** (1:29) *Oaks, Shattuck*.

▶ **Battle for Haditha** (1:35) *Roxie*.

Before the Rains Directed by award-winning Indian filmmaker-cinematographer Santosh Sivan (1999's *The Terrorist*), *Before the Rains* is a predictable and lifeless period drama set in 1930s Southern India. As often happens in such movies, there's a love story, a betrayal, and a tragedy, all of which are captured in a beautiful landscape that reeks of artificiality, sensualism, and exoticism. The illicit affair between Moores (Linus Roache), an Englishman with hopes of profitably exploiting Kerala's wealth of spices, and Sajani (Nandita Das), a unhappily married local woman, works as a metaphor for the impossibility of a peaceful coexistence between England and India. This metaphor is also reflected in the Indian Nationalist movement that forms the film's backdrop, as well as the entrepreneur's relationship with his right hand, T.K. Neelan (Rahul Bose), who Moore cruelly deserts when the former is threatened with severe punishment by his people for inhabiting both worlds. (1:38) *Embarcadero, Shattuck*. (Komodore)

Bra Boys (1:40) *Kabuki*.
The Chronicles of Narnia: Prince Caspian The second film installment in the Chronicles of Narnia series picks up one year after the four Pevensies — Peter, Susan, Edmund, and Lucy — find themselves tumbling back through the doors of the wardrobe, wartime schoolchildren redux when once they were kings and queens of a golden age. Readers of the C.S. Lewis series will empathize at the start of Prince Caspian with the children's ever-present longing to get back into Narnia. There's the sense of a paradise lost, and doubly so when they do return. While a year has passed in the Pevensies' lives, 1,300 have gone by in their kingdom of old. Cair Paravel lies in ruins, Aslan has vanished, an invading race called the Telmarines has conquered Narnia, and its population of talking animals, centaurs, and dwarfs has nearly been exterminated. The Pevensies join forces with the straggling survivors, as well as Prince Caspian, a renegade Telmarine, in the fight to free Narnia. This part of the story proves most compelling, as we witness the heavy toll the years have taken on

the Narnians (Peter Dinklage is enjoyable as a surly and disbelieving dwarf) and the children's struggles to smoothly transform back into heroic rulers. The battle scenes are gripping enough, partly because it remains unnerving to watch schoolchildren fiercely hacking away at the enemy. But after nearly two luxuriously paced hours that offer moments of darkness and uplift and a dreamy enjoyment of the land through which the gathering army travels, the film's denouement is disappointingly hurried and patched together, leaving us to project rather than feel the poignancy of leaving paradise again. (2:24) *Grand Lake, 1000 Van Ness, Orinda, Presidio*. (Rapoport)
The Counterfeiters (1:38) *Opera Plaza*.
Deception (1:47) *SF Centre*.

▶ **Flight of the Red Balloon** After years of Tarantino twists and shot-for-shot shams, homage has gotten a bad name. Let's call *Flight of the Red Balloon* something else: a transportation device in which Paris, Albert Lamorisse's beloved 1956 slice of magical realism *The Red Balloon*, and a patchwork family float in and out of Hou Hsiao-hsien's inscriptive view. At 61, the former Taiwanese new wave pacesetter is on a travel kick. After moving to Tokyo to film 2003's *Café Lumière*, his tribute to Yasujiro Ozu, the filmmaker next went to Paris, thanks to a commission by the Musée d'Orsay. *Flight of the Red Balloon*'s reception at Cannes was lukewarm, but away from that hothouse it's plainly a masterwork. Mysterious without being opaque, it is as delightful in its particulars as in its overall musical intelligence. It starts simply,

with a boy and a balloon. The red orb reappears periodically in Hou's film, like a refrain, but this prologue provides the fullest convergence with Lamorisse's original. A sleepy-eyed child calls out to the air before descending the Metro steps; the camera pans up, catches a first glimpse of the talisman as it lingers behind wind-brushed trees, and then follows it across the rooftops of an overcast Paris. The balloon retreats, but Hou's camera stays afloat. We soon find the boy, Simon, living in a jumbled apartment with his mother Suzanne (Juliette Binoche), a blustery creative type who voices puppet shows. She has engaged a young Chinese filmmaker as Simon's nanny: Song Fang (playing herself) is first seen entering Suzanne's puppet theatre, her oval visage shrouded in the richly-toned shades of black typical of Hou's collaborations with cinematographer Mark Lee Ping-Bin. The conflicts within this autumnal story world pass at a remove. Hou wryly observes aspects of Parisian life, but doesn't tether his film to such observations. Instead he emphasizes resonant textures: the musical interplay between the relaxed camera-work and Binoche's breathy, bleached-blond performance; the lyrical enfolding of a child's half-comprehending, absorbed perspective with that of a foreigner's; and too many paired scenes and visual echoes to count, including a couple of lovely pirouettes up and down a spiral staircase. (1:53) *Bridge, Shattuck*. (Goldberg)
The Forbidden Kingdom (1:53) *1000 Van Ness, SF Centre*.

Forgetting Sarah Marshall (1:51) *Grand Lake*,

1000 Van Ness, Presidio, SF Centre.

▶ **Harold and Kumar Escape from Guantanamo Bay** (1:42) *1000 Van Ness*.
How the Garcia Girls Spent Their Summer (2:08) *Shattuck*.

▶ **In Bruges** (1:47) *Oaks*.

▶ **Iron Man** (2:00) *Grand Lake, Kabuki, Marina, 1000 Van Ness, Orinda*.

The Life before Her Eyes (1:40) *Embarcadero, Shattuck*.

Made of Honor (1:41) *1000 Van Ness, Presidio*.
Miss Pettigrew Lives For a Day (1:51) *Oaks*.

My Blueberry Nights (1:51) *SF Centre, Shattuck*.

▶ **OSS 177: Cairo, Nest of Spies** The Austin Powers franchise ran out of ideas after just one movie, but here's hoping there's more to come from this French spy spoof, which has been a big hit at home and on the festival circuit. Local fave Jean Dujardin, styled to look like a young-Connelly James Bond, plays OSS 177, a Gallic secret agent character that was featured in seven movies and nearly 300 novels between 1950 and 1970. This time, though, his suave imperviousness sends up Eurocentrism, vintage colonialist ignorance, and racism. Sent to take the place of an assassinated agent in Cairo, he is embroiled in various intrigues and ballasted by the lovely if exasperated local assistant Larmina (Bérénice Bejo), whose Muslim faith and Arabic language he dismisses as backward regional fads. Though set in the mid-1950s, director Michel

CONTINUES ON PAGE 60 »



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Hazanavicius's film is full-on homage to the widescreen pinnacle of 1960s espionage adventures, from the Saul Bass–type opening titles to the brassy score to the pervasive casual sexism exhibited toward a nonstop bevy of bombshells throwing themselves at our unsurprised hero. More deadpan than Mike Myers—broad in humor, this is nonetheless a very funny movie worth a look even if you think you're allergic to subtitles. (1:39) *Lumiere, Shattuck, Smith Rafael.* (Harvey) **Priceless** (1:42) *Oaks, Shattuck.* **Redbelt** (1:39) *Embarcadero, Empire, Kabuki, Piedmont, Shattuck.* **Roman de gare** There was a lengthy period after 1966's *A Man and a Woman* when Claude Lelouch was probably the most popular — if hardly most critically admired — French director of his generation, at home and abroad. That era is long gone, but Lelouch perseveres, productive and unapologetic as ever, even when his films (typically) fail to export or flop on native terrain. (A recent aborted feature trilogy nearly

bankrupted him.) This latest, however, isn't just good, it's a whole new Lelouch — intricate, caustic, macabre, and ingenious. Dominique Pinon plays a possible escaped serial killer who picks up Audrey Dana, stranded at a rest stop after fighting with her fiancé. Dana persuades him to pose as her betrothed for her rural family's benefit. Is he really a killer? A schoolteacher? Ghostwriter for a famed novelist (Fanny Ardant)? All of the above? Or is this all simply the latest bestselling fancy of that aforementioned literary star? Just what "perfect crime" (or crimes) is (are) committed in reality and on the printed page? Perhaps the most surprising element here is that *Roman de gare* ends up being a "typical" Lelouch film — celebrating life 'n' love — but getting there in the most circuitous fashion possible. If that pay-off isn't half as so striking as what came before, this 49th movie in a half-century-long career is still highly entertaining: Lelouch at his best and then some. (1:43) *Clay, Shattuck, Smith Rafael.* (Harvey)

Son of Rambow (1:36) *Kabuki, Opera Plaza, Shattuck.* **Speed Racer** (2:08) *California, Grand Lake, 1000 Van Ness.*

Standard Operating Procedure (1:57) *Kabuki.* **Still Life** Grayness pervades in the captivating milieu that Chinese festival favorite Jia Zhang-ke uses to portray two parallel, pained searches for estranged partners and to comment on the human condition. The abysmal gray of Fengjie, a town dominated by demolition due to the Three Gorges Dam project, befits the uncertainty and seemingly bleak prospects of *Still Life*'s alternate protagonists, Han and Shen, as well as the town itself. The denizens of Fengjie bicker, bargain, labor, and fraternize as if unfazed by the decimation they obligingly contribute to and are uprooted by. But there are moments — such as when a landlord becomes indignant upon discovering his building marked for demolition with no prior notice — in which the despair seeps out. It is a great accomplishment of Jia's that within a generally quiescent drama that savors the mundane and inches towards the confrontation sought by Han and Shen, he is able to touch upon, from various angles, the politics of development and displacement. This is an extraordinarily human film, all the more so for its denial of melodrama and overt political commentary. Jia deftly depicts impact and resilience without ever departing from the quotidian (save for an amusing glimmer of magical realism or two). The simplicity of the human interaction juxtaposes wondrously with the scathed expanse of environment undergoing annihilation. It seems a portent or reminder of our ultimate smallness. (1:48) *Four Star, Roxie.* (Kevin Langson) **Sunflower** (2:10) *Four Star.* **21** (1:58) *SF Centre.* **Then She Found Me** (1:40) *Kabuki, Opera Plaza, Piedmont, Shattuck.* **The Visitor** (1:58) *Albany, Embarcadero, Empire, Kabuki, Piedmont.* **What Happens in Vegas** (1:38) *Empire, 1000 Van Ness, Marina, SF Centre.* **Young @ Heart** (1:48) *Albany, Four Star, Opera Plaza, Smith Rafael.*

REP PICKS

Witch Weekend See "Strange powers," page 57. Yerba Buena Center for the Arts. **SFBG**

movie venues



A tiny, no-budget, under-the-radar, hype-free, ignored-by-Burger-King flick called *Indiana Jones and the Crystal Skull* — perhaps you've heard of it? — comes out Thurs/22. | PHOTO BY DAVID JAMES

The following is contact information for Bay Area first-run theaters. Please go to sfbg.com for a complete list of showtimes. See Rep Clock for information on rep houses and special film programs.

SAN FRANCISCO

Balboa 38th Ave/Balboa. 221-8184, www.balboamovies.com.

Bridge Geary/Blake. 267-4893, 777-FILM, #025.

Century Plaza Noor off El Camino, South SF. (650) 742-9200.

Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469.

Clay Fillmore/Clay. 267-4893, 777-FILM, #096.

Embarcadero Center Cinema 1 Embarcadero Center, promenade level. 267-4893, 777-FILM, #154.

Empire West Portal/Vicente. 661-2539.

Four Star Clement/23rd Ave. 666-3488.

Kabuki Cinema Post/Fillmore. 929-4650.

Lumiere California/Polk. 267-4893, 777-FILM, #097.

Marina Theatre 2149 Chestnut. www.Intsf.com/marina_theatre

Metreon Fourth St/Mission. 1-800-FANDANGO, #705.

Metro Union/Webster. 931-1685.

1000 Van Ness 1000 Van Ness. 1-800-231-3307.

Opera Plaza Van Ness/Golden Gate. 267-4893, 777-FILM, #028.

Presidio 2340 Chestnut. 776-2388.

San Francisco Centre Mission between Fourth and Fifth sts. 538-3456.

Stonestown 19th Ave/Winston. 221-8182.

Vogue Sacramento/Presidio. 221-8183.

OAKLAND

Grand Lake 3200 Grand, Oakl. (510) 452-3556.

Jack London Stadium 100 Washington, Jack London Square, Oakl. (510) 433-1320.

Parkway 1834 Park, Oakl. (510) 814-2400.

Piedmont Piedmont/41st St, Oakl. (510) 464-5980, 777-FILM, #020.

BERKELEY AREA

Albany 1115 Solano, Albany. (510) 464-5980, 777-FILM, #013.

AMC Bay Street 16 5614 Shellmound, Emeryville. (510) 457-4262.

California Kittredge/Shattuck, Berk. (510) 464-5980, 777-FILM, #015.

Emery Bay 6330 Christie, Emeryville. (510) 420-0107.

Oaks 1875 Solano, Berk. (510) 526-1836.

Orinda 4 Orinda Theater Square, Orinda. (510) 254-9060.

Rialto Cinemas Lakeside 2966 College Ave. at Ashby, Berk. (510) 433-9730.

Shattuck Cinemas 2230 Shattuck, Berk. (510) 464-5980, 777-FILM, #024.

UA Berkeley 2274 Shattuck, Berk. (510) 843-1487. **SFBG**

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Schedules are for Wed/21–Tues/27 except where noted. Director and year are given when available. Double features are marked with a •. All times are p.m. unless otherwise specified.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atasite.org. \$6-8. "Revival House Classic Queer Cinema": **Sebastiane** (Jarman, 1976), Wed, 8. "Other Cinema": "Gerry Fialka's Pxl This Fest," featuring films made on Fisher-Price Pixelvision cameras, 8:30.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$6-10. "Legendary Composer: John Barry": **The Chase** (Penn, 1966), Wed, 1, 6, and **The Cotton Club** (Coppola, 1984), Wed, 3:30, 8:30. **Indiana Jones and the Kingdom of the Crystal Skull** (Spielberg, 2008), May 22-June 18, call for times.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$5.50-9.25. **OSS 117: Nest of Spies** (Hazanavicius, 2006), call for dates and times. **Roman de Gare** (Lelouch, 2007), call for dates and times. **Young@Heart** (Walker, 2008), call for dates and times. "James Stewart: American Icon": **The Man from Laramie** (Mann, 1955), Wed, 7; **The Philadelphia Story** (Cukor, 1940), Sun, 7.

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CLAY 2261 Fillmore, SF; (415) 346-1124, www.landmarkafterdark.com. \$8.50-10.50. "The Late Night Picture Show": **The Dark Crystal** (Henson and Oz, 1982), Fri-Sun, midnight.

GOETHE-INSTITUT 530 Bush, SF; (415) 263-8768, www.goethe.de/sanfrancisco. \$5. "Women of '68": **Germany, Pale Mother** (Sanders-Brahms, 1979), Tues, 7.

HUMANIST HALL 390 27th St, Oakl; www.humanisthall.org. \$5. **The Drivetime** (Alli, 1995), Wed, 7:30.

ISTITUTO ITALIANO DI CULTURA 425 Washington, SF; (415) 788-7142, www.sfiic.org. Free. "Ermanno Olmi Film Series": **Singing Behind Screens** (2003), Tues, 6:30.

MECHANICS' INSTITUTE 57 Post, SF; (415) 393-0100, rsvp@milibrary.org. \$10. "Southern Exposure: The Films of Latin America": **Intimate Stories** (Sorin, 2002), Fri, 6:30.

MISSION CULTURAL CENTER FOR LATINO ARTS 2868 Mission, SF; (415) 643-2785. \$6-8. "Cine365": **Vinicius** (Faria, 2005), Thurs, 7.

ODDBALL FILM AND VIDEO 275 Capp, SF; (415) 558-8117, info@oddballfilm.com (RSVP required

as seating is limited). \$10. "Jam Z Jammerz: Sea, Reappear, and Breathe," Fri, 8:30.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. \$5.50-9.50. Theater closed May 9-28.

RED VIC 1727 Haight, SF; (415) 668-3994. \$5-8.50. **4 Months, 2 Weeks, and 2 Days** (Mungiu, 2007), Wed-Thurs, 7, 9:25 (also Wed, 2). **Blade Runner: The Final Cut** (Scott, 1982/2007), Fri-Sun, 7, 9:30 (also Sat-Sun, 2, 4:30). **Funny Games** (Haneke, 2007), Mon-Tues, 7:15, 9:35.

ROXIE FILM CENTER 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$5-10. **Battle in Haditha** (Broomfield, 2007), Wed-Thurs, 7, 8:50 (also Wed, 3, 5). **Still Life** (Jia, 2006), Wed, 7, 9:10. **The Outer Sunset** Thurs, 7:30, 9:30. Call for Fri-Tues shows and times.

Victoria Theatre 2961 16th St, SF; (415) 863-7576, www.victoriatheatre.org, www.weekendking.com. **Weekend King** (Levesque, 2008), Sat, 7.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; (415) 978-2787, www.ybca.org. \$6-8. "Witchcraft Weekend": **Witchcraft Through the Ages** (Christensen, 1922/1968), Fri, 7:30; **The Witchmaker** (Brown, 1969), Sat, 7:30; **Snow White and the Seven Dwarfs** (Hand, 1937), Sun, 2; **Day of Wrath** (Dreyer, 1943), Sun, 7:30. **SFBG**

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> legal notices

Amended ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-07-544380. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF TRAVIS D. DECKER for change of name. TO ALL INTERESTED PERSONS: Petitioner **TRAVIS D. DECKER** filed a petition with this court for a decree changing names as follows: Present Name: **TRAVIS DUANE DECKER**. Proposed Name: **DECKER CUNOV**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Jul 15, 2008. Time: 9:00 AM room- 218. Signed by David L Ballati, Presiding Judge on May 9, 2008. Endorsed Filed, San Francisco County Superior Court of California on May 9, 2008 by Gordon Park-Li, Clerk. **May14, 21, 28, June 4, 2008. L#423301**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0310837-00 The following person is doing business as **KOKO COCKTAILS**, 1060 Geary St., San Francisco, CA 94109. DBIHAP LLC, 1060 Geary St., San Francisco, CA 94109. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 1/21/08. Signed Lori Martens. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on April 10, 2008. **May 7, 14, 21, 28, 2008. L#422901.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0310915-00 The following person is doing business as **KAMVAR HARRIS PARTNERS**, 376 Hill St., San Francisco, CA 94114. Sepandar Kamvar, Jonathan Harris, 376 Hill St., San Francisco, CA 94114. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 4/8/08. Signed Sepandar Kamvar. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on April 15, 2008. **May 7, 14, 21, 28, 2008. L#423206.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0311121-00 The following person is doing business as **LUCKY STAR INSURANCE AGENCY**, 1028 Mission St., San Francisco, CA 94103. Lucky Insurance Agency Inc., 1028 Mission St., San Francisco, CA 94103. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 4/1/08. Signed Robert M. Reyes. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on April 22, 2008. **April 30, May 7, 14, 21, 2008. L#423103.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0311187-00 The following person is doing business as **THE CRAFT SHOP**, 1160 Quesada Ave., San Francisco, CA 94124. Paul Vinson Baran, 1160 Quesada Ave., San Francisco, CA 94124. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Paul Vinson Baran. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Marielyne L. Argente on April 25, 2008. **April 30, May 7, 14, 21, 2008, 2008. L#423101.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0311257-00 The following person is doing business as **CEREBELLUM BLUES MUSIC**, 862 North Point St., San Francisco, CA 94109. JEFF SHATTUCK, 862 North Point St., San Francisco, CA 94109. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date April 28, 2008. Signed Jeff Shattuck. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on April 28, 2008. **May 7, 14, 21, 28, 2008. L#423204.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0311385-00 The following person is doing business as **GRIGOR, VESNA VIDAS**, 669 3rd. Ave., San Francisco, CA 94118. VESNA VIDAS, 669 3rd Ave., San Francisco, CA 94118. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Vesna Vidas. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Marielyne L. Argente on May 5, 2008. **May 7, 14, 21, 28, 2008. L#423202.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0311386-00 The following person is doing business as **BV ELECTRIC, BORIS VIDAS**, 669 3rd. Ave., San Francisco, CA 94118. BORIS VIDAS, 669 3rd Ave., San Francisco, CA 94118. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Boris Vidas. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Marielyne L. Argente on May 5, 2008. **May 7, 14, 21, 28, 2008. L#423203.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0311467-00 The following person is doing business as **BONAFIDE APPAREL & DESIGN**, 822 Shotwell St., San Francisco, CA 94110. Dennis Velez, 822 Shotwell St., San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 5/7/08. Signed Dennis Velez. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Gerardo Romo on May 07, 2008. **May 14, 21, 28, June 4, 2008. L#423304.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0311567-00 The following person is doing business as **JANE SPICE**, 525 Pennsylvania Ave., San Francisco, CA 94107. Esslau Ayrou, 525 Pennsylvania Ave., San Francisco, CA 94107. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 4/30/08. Signed Esslau Ayrou. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Karen J. Hong Yee on May 9, 2008. **May 14, 21, 28, June 4, 2008. L#423302.**

NOTICE OF PUBLIC SALE: Pursuant to the California Apartment Complex, (B&P Code 21700 ET. SEQ), The undersigned will sell at public auction, on June 4, 2008, Personal Property including but not limited to furniture, Clothing, Tools, and/or other household items Located at: **2520 Santa Clara Street, Hayward, CA. 94544** . (510) 732-9445. Time 12:00 PM, Stored by the following person(s): Robert Mackey #C253. All sales are subject to prior cancellation, terms, rules and regulations are available at sale. Dated on this 21st and 26th day of May 2008 by The Timbers Apartments. Landlord or Landlord duly authorized agent, reserves the right to bid at the sale. Purchases must be paid for at the time of purchase in cash only. All purchased items sold as is and must be removed at the time of the sale. Sale subject to cancellation in the event of settlement between owner and obligated party. Publication date: **May 21, 28, 2008. L#423401.**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-08-545021. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Houri Andalibian for change of name. TO ALL INTERESTED PERSONS: Petitioner **HOURI ANDALIBIAN** filed a petition with this court for a decree changing names as follows: Present Name: **HOURI ANDALIBIAN**. Proposed Name: **HOURI ANGE PARS**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Apr 17, 2008. Time: 9:00 AM room- 218. Signed by David L Ballati, Presiding Judge on Feb 11, 2008. Endorsed Filed, San Francisco County Superior Court of California on Feb 11, 2008 by Gordon Park-Li, Clerk. Cristina Bautista, Deputy Clerk. **April 30, May 7, 14, 21, 2008. L#423102**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-08-545021. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Robert James Nick for change of name. TO ALL INTERESTED PERSONS: Petitioner **ROBERT JAMES NICK** filed a petition with this court for a decree changing names as follows: Present Name: **ROBERT JAMES NICK**. Proposed Name: **ROBERT JAMES NICKOLOPOULOS**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Jul 22, 2008. Time: 9:00 AM room- 218. Signed by David L Ballati, Presiding Judge on May 9, 2008. Endorsed Filed, San Francisco County Superior Court of California on May 9, 2008 by Gordon Park-Li, Clerk. Michael Rayray, Deputy Clerk. **May 14, 21, 28, June 4, 2008. L#423303**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-08-545028. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Tiffany Dene Shelton for change of name. TO ALL INTERESTED PERSONS: Petitioner **TIFFANY DENE SHELTON** filed a petition with this court for a decree changing names as follows: Present Name: **TIFFANY DENE SHELTON**. Proposed Name: **DENE SHELTON**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Jul 17, 2008. Time: 9:00 AM room- 218. Signed by David L Ballati, Presiding Judge on May 12, 2008. Endorsed Filed, San Francisco County Superior Court of California on May 12, 2008 by Gordon Park-Li, Clerk. Cristina E. Bautista, Deputy Clerk. **May 14, 21, 28, June 4, 11, 2008. L#423402**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: RG08385389. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Christi Jo-El Schult for change of name. TO ALL INTERESTED PERSONS: Petitioner **CHRISTI JO-EL SCHULT** filed a petition with this court for a decree changing names as follows: Present Name: **CHRISTI JO-EL SCHULT**. Proposed Name: **JO-EL SCHULT**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Aug 29, 2008. Time: 9:00 AM room- 218. Signed by David L Ballati, Presiding Judge. Endorsed Filed, San Francisco County Superior Court of California by Gordon Park-Li, Clerk, Jun P. Panelo, Deputy Clerk. **May 14, 21, 28, June 4, 2008. L#423305**

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Director
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GUARDIAN

BAY GUARDIAN PET OF THE WEEK

Tornado (A067081)

Tornado is a 1.5-year old lab and Weimaraner mix. She's a fun-loving, playful gal who needs plenty of exercise, so lots of trips to the dog park or long hikes would be my cup of tea. Tornado and her adopter should also take a reward-based training class so that she can learn her manners! She is a sweet girl, so in addition to someone who has plenty of time to devote to her exercise regime, she's looking for an adopter who will enjoy a good cuddle at the end of a long day!

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TORNADO

double team psychic dream

MAY 21-27

Mercury makes a U-turn in the sky on May 26.

ARIES

March 21–April 19

There's a fine line between excitement and anxiety. This week might find you so freaking psyched you find yourself in Meltdownsville. Likewise, you risk taking a perfect opportunity for enjoyment and turning it into a festival of debauchery. Aim to stay clear-headed and calm.

TAURUS

April 20–May 20

The more you believe in yourself and the life you're capable of building, the less you'll have to prove to the big, bad world. Take a long, hard look at your choices and at the energy you're flinging around. You're heading down Highway Selfish and Domineering, so take the next exit.

GEMINI

May 21–June 21

Shit is going down, Gemini, and you might not recognize the part you played in creating these developments. Take a second look, and then another. Investigate your recent choices to make changes that will bring continuous growth and real improvement.

CANCER

June 22–July 22

Here's what not to do right now: obsess on nasty worst-case scenarios or give in to distracting compulsions of any kind. It simply won't help. Eat a nourishing meal, take some downtime, and try to relax — it might not make things go your way, but you'll be better able to deal with your life.

By Michelle Tea and Jessica Lanyadoo

Award-winning writer Michelle Tea and intuitive counselor Jessica Lanyadoo have been fraternizing with fate together for the past seven years. Call Lanyadoo for an astrology or tarot reading at (415) 336-8354. Write to Double Team at lovedoubleteam@hotmail.com.

LEO

July 23–Aug. 22

We fear you're restlessly prowling around some serious self-sabotage, Leo. You've got yourself a happy situation. Why you got to go looking for cheap thrills? They won't measure up in the end, and will only satisfy some temporary compulsion. The results are bound to be exciting — but not in a good way.

VIRGO

Aug. 23–Sept. 22

The least you can do is sink some of your perfectionist energy into the things that are going pretty perfectly. Focus on what's already paying off, while avoiding haphazard, newfangled projects. There's great cosmic energy on your side — use it to make the rad stuff even radder.

LIBRA

Sept. 23–Oct. 22

What, Libra? Is life just going too well this week? Things are suddenly so cool that you're getting neurotic about it — starting out happy, shifting to nervous, onward to frustrated and irritated, and ending with a grand finale of projecting your insecurities onto the innocent. How about staying with happy?

SCORPIO

Oct. 23–Nov. 21

Your job isn't just to be yourself, Scorpio, your job is to be the most awesome, dynamic version of yourself possible. We see some painful tangos with people you love on the horizon, and the best way to handle it is by just being you — albeit with an open and loving

heart. You can handle whatever happens.

SAGITTARIUS

Nov. 22–Dec. 21

It's a magical time, wherein dual paths on the road to love have opened up to you. Which will you take? Instant Gratification Avenue? Or Deep Love Lane? The latter's a bit longer and requires more energy, but it's ultimately a far more scenic ride.

CAPRICORN

Dec. 22–Jan. 19

You seem to be getting blown around by a great storm of energy. But what you're not getting is that all of this powerful, blustery mojo is actually yours for the taking. It isn't negative, it's neutral. Whatever flavor you want it to have, it'll have. We say harness it for self-renewal and a kick-start.

AQUARIUS

Jan. 20–Feb. 18

It's such a drag to have to put all this effort into taking care of your spazzy little self, but this week, if you can look out for number one, you'll have gorgeous emotional opportunities to take advantage of later. Put in the extra hours.

PISCES

Feb. 19–March 20

Your internal aquarium contains a couple of Siamese fighting fish, duking it out to the death in your poor lil' heart. There's one obvious winner — the strange, quirky risk-taker. We fear you might be rooting for its opponent, who's got nothing but familiar bad vibes going for it. Don't let negativity win. **SFBG**

Ink Well by Ben Tausig

"Moving Together" 5 21 08

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Across

1. Puke
6. Wild West figure Bill
10. Jest
14. Reason for some produce recalls
15. Top 5 song by Sarah McLachlan
16. Swedish actress Lena
17. Nerds?
19. 2001 Ken Burns subject
20. French 101 word
21. End of ____
22. "Happy Days" sobriquet
23. Magi
25. ____ chi
27. Castmate of Estelle, Betty, and Rue
29. Social networking site suffix
30. High-tech hay facility?
33. Sign above a DJ booth
35. He hosted the first episode of "Saturday Night Live"
36. Ski trail
39. Sell (for)
41. Alexei who played on the U.S. Olympic soccer team in 1992 and 1996
42. Sharpness
44. Breaks down, in a way
46. Difficult beast to ride into battle?
48. Singer Jane Siberry's new name, as of 2006
52. Storm dir.
53. Place for some notes
54. Figure near the gates
56. Thanksgiving day: Abbr.
58. Moisturizer, perhaps
60. Dillydally
61. Free junk
62. Effort involving umbrellas and no-slip stair treads?
64. Checkers verb
65. "It ____ what you think!"
66. Platonic thing
67. They extend sentences
68. Beseeches
69. Word that may follow either word in 17-, 30-, 46-, and 62-Across

Down

1. Plants again
2. Let off
3. Half of an ill-fated 1991 film duo
4. Mao's org.
5. Walker who created Canadian Club whiskey
6. Straight order to go with your digestif
7. Sole problem?
8. Broaden, as a pupil
9. Sherpa carrier

10. Mojo ____ ("Powerpuff Girls" character)
11. "Six Feet Under" creator
12. Arinell or Goat Hill
13. New Zealand rock group Split ____
18. Generally forbidden (but highly useful) crossword puzzle entry
22. The launch of fifty fireworks in the span of a minute, say
24. Like some fiction and photography
26. Missile's path
28. Landers and Coulter
31. Garbage
32. "Ordem e Progresso" nación
34. Infernal
36. Sell, at least for a while
37. Dejected statement
38. Surgeon's asset
40. Things from a registry
43. Half of an ancient Chinese symbol
45. Machu Picchu inhabitants
47. Increasingly quaint musical storage option
49. Nonessential internal organ
50. Washington airport
51. Sock pattern
55. "A Man Needs ____" (Neil Young song)
57. Trendy Australian boots
59. Championship, metonymically
61. Studio One genre
62. Tease
63. U.S. vaccine authority

Last week's solution

U	P	D	O	S		P	S	S	S	T		I	S	S
S	E	R	G	E		O	M	A	H	A		P	E	N
A	Z	U	R	E		L	O	M	A	X		E	R	A
		M	E	M	B	E	R	S	H	I	P	C	A	P
D	O	B			U	V	E	A				R	A	P
Q	U	E	S	E	R	A			P	S	Y	C	H	O
S	T	A	I	R		U	P	S	E	T				
			T	R	I	P	L	E	C	R	O	W	N	
					K	A	T	I	E		I	V	I	E
G	A	S	T	A	X				N	O	C	A	N	D
A	L	I	A			B	E	E	R		T	U	X	
N	A	T	U	R	A	L	B	R	I	D	G	E		
E	S	P		A	L	I	B	I		R	E	N	E	W
S	K	A		R	E	N	E	E		I	N	D	I	E
H	A	T		A	C	I	D	S		P	E	O	N	S

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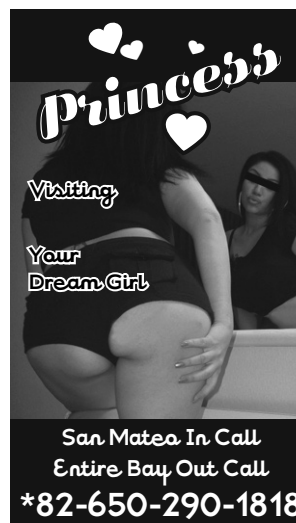


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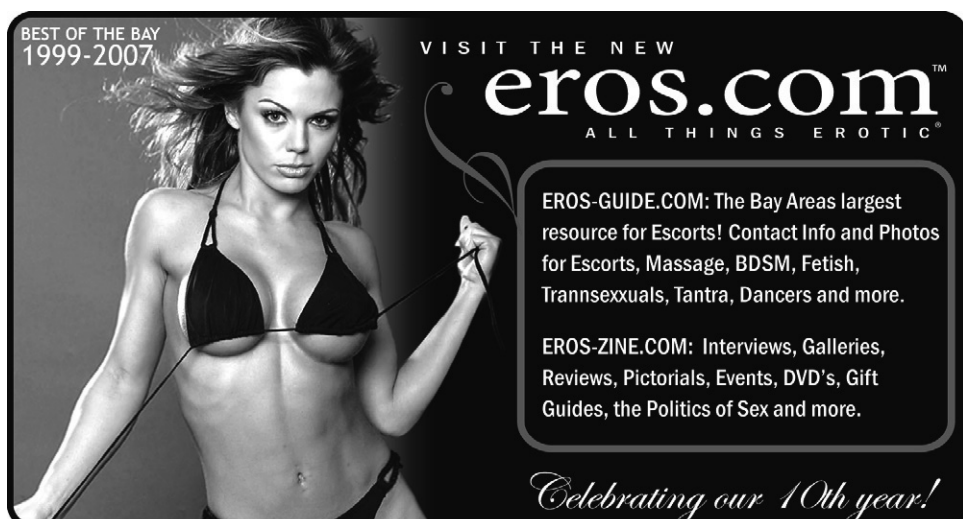
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TWSS

By Andrea Nemerson
> andrea@altsexcolumn.com

Dear Andrea:

I'm confused. Are there any guys out there who aren't at the extremes as far as sex goes? My ex-boyfriend was completely obsessed. Not only did he want it four or more times a day, he'd want to have phone sex at least twice a day when we were apart. I think of myself as a pretty sexual person, but even I have my limits. (Plus, I think phone sex is boring. Though I like to masturbate, it's hard for me to orgasm when the person on the other end of the line is waiting for it.) My ex was so obsessed with sex that he saw *everything* as sexual. If I said it was raining, he'd say, "Oooh, sounds ... wet." If I said something was hard (difficult), he'd say "Ooh, hard!" And he wasn't some 20-year-old kid. He was 48! I'm 31, and since I felt more mature than him, we broke up. Then I fell in love with his polar opposite. I've been with the new guy for a couple of years and our sex life has gone downhill rapidly, from two or three times a week to maybe once every three months. I've tried to initiate, but I get nowhere. It only happens when he wants to. I really love this guy and I want to marry him. I just need to figure out how to find a happy medium between my sex-obsessed ex and my uninterested current beau.

Love,
Opposite Day

Dear Day:

A happy medium in your case would require something like the matter transporter machine from *The Fly* — you'd put Mr. "Ooh, Sounds ... wet" in one pod and Mr. Every Three Months in the other and zap them back and forth in space until their DNA was well and truly mixed. Ideally, you'd end up with a guy who wanted to do it about as often as you do, with room for negotiation. Un-ideally, you'd make a boyfriend who never wants to have sex but does like to make a whole lot of immature, sniggery jokes about it. On second thought, maybe this isn't the best plan.

The first guy sounds unbearable. I'm surprised you stuck it out with him as long (ooh, *long*) as you did. It must have been hard to ... I mean, you had to have been open to ... I mean on top of — oh, never mind. It must have been like living with Michael Scott with a few drinks in him: "That's what *she* said!" Awful. You have my sympathy.

The new guy is a harder nut (oh, shut up) to crack. Are you really as mystified as you sound about where the sex has gone and why, or is there a chance that you do know what's up (shut up) but don't want to admit

it? I don't think it's abnormal to experience a drop-off after a few years, but four times a year is slim pickings. As a mere stripling of 31, I would be very cautious, in your place, about signing any long-term contracts under those conditions. At the very least, you ought to know what's going on with him (and with your relationship) before you marry someone who, frankly, isn't going to satisfy you. It would be a different story if you were saying, "We only do it every three months and we're both happy with that." Then I'd dance at your wedding. The way you're talking, though, I'd feel more like I was dancing on your marriage's grave. And while I've always liked Nick Cave, I'm just not that goth. Sorry. It ain't going to work.

You're going to have to have one of those sit-downs nobody wants but nearly everybody needs at some point. This is no time to ask him what's wrong with him or to suggest that maybe he's just not man enough for you — not if you actually like him. It is time to find out what's going on in his head all those times you initiate and "get nowhere." Is it possible he's missing your cues? Is there a better time or a better approach? A different act? If the answers are all "no" and this is just who he is — a guy who's interested in sex four times a year and anything more seems unnecessary or unappealing — then you're going to have to figure out if there's a way you can get your itches scratched. Maybe he'd be happy just holding you while you take care of things for yourself. Maybe he'd be OK if you had a "friend." Maybe he needs a checkup and a meds adjustment and all will be well after that. In any case, you're going to have to find out. I don't care if it's hard. And that's *not* what she said, or so I hear.

Love,
Andrea

It's not all about the sex! Andrea's new blog, "Go Get Your Jacket: a blog about begetting and spending," debuts May 19 at gogetyourjacket.typepad.com. Pink or blue? Made in China or made in Vermont at three times the price? What are we buying for our kids, and why?

Andrea is also teaching two classes: "You've Really Got Your Hands Full" — a realistic look at having twins — at Birthways in Berkeley, and "Is There Sex After Motherhood?" at Day One Center in San Francisco and other venues.

Andrea is home with the kids and going stir-crazy. Write her a letter! Ask her a question! Send her your tedious e-mail forwards! On second thought, don't do that. Just ask her a question.

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SWF, 55, chiropractor, affectionate, outdoorsy intelligent, attractive and loving, enjoys nature and trying new things. Seeking playful, intelligent, warm-hearted man with adventurous streak to share getaways, friendship and fun. Possible LTR. **☎241386**

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Latin-American lady, 60s, petite, slim, nice-looking, brown/brown, caring, college-educated, independent, US citizen. Loves museums, historical sights, travel, and delightful conversations. Seeking Irish-descendant, Catholic gentleman, 70+, to share life with. **☎861416**

SCORPIO

SWF, 56, swedish decent, enjoys billiards, water sking and Harley's, seeking a SM, 30-65, fun-loving, honest, sincere, give me a call. **☎247003**

HOT SEXY REDHEAD

Playful, mischievous, petite, 40ish, buxom white female, seeks arrangement with generous gentleman, 60+. Please call. **☎856271**

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FRIENDS FIRST

SWF, 5'4", 140lbs, enjoys pets, home, movies, and dining out. Seeking nice, humorous, down-to-earth SM, 50-69, for friends first, coffee and conversation, possible LTR. Hayward. **☎943818**

ATTRACTIVE SHF

Petite female, financially secure, enjoys music, dancing, walks, art and good conversation. Seeking well-groomed A/WM, 55-63, N/S. Prefers San Francisco area. **☎651494**

LET'S MEET SOON!

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YOU FOUND ME!

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SF, 50s, friendly, outdoorsy, honest and bright, loves dancing, sailing, dining scuba diving and more> seeking nice guy 50-70, for friendship and maybe more. **☎252259**

IS IT YOU?

SF, 30s, goal-oriented, caring, honest, artistic and bright, likes camping, shopping, dancing, travel, reading, the beach and much more. Seeking a good-hearted guy into the same, for friendship and possible LTR. **☎252261**

GOAL-ORIENTED

Friendly, caring, compassionate, mischievous SF, 30s, honest, artistic, hard-working and classy, enjoys music, travel, reading, museums, dining out, walk, he beach and coffee shops. Interested in meeting a SM, for LTR. **☎252264**

HOW ABOUT YOU?

SF, 34, 50s, adatable, caring and honest, likes dancing, traveling, museums, long drives, kayaking and more. Seeking a nice, honest guy for LTR. **☎252265**

CALL ME

Female, 50s, feminine, mischievous and adorable, enjoys dancing, hiking, sports and more, would like to meet a male, 50-59, for friendship and casual dating. **☎252266**

IS IT YOU?

SF, 55, mischievous, adorable and a little shy, health-minded and classy, seeks compatible man, with a good heart to share the good times. I like beaches, museums, coffee shops, walks and much more. **☎252268**

COMPASSIONATE WOMAN

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> men seeking women

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SEEKING LONELY GRANDMA...

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Caring, kind BM, 6'3", 170lbs, light brown eyes, works out, likes going out and having fun. Would like to meet a woman, 18-50, who is outgoing and likes to have fun. **☎275479**

ROMANTIC GUY

SM, early 50s, works a lot, loves animals, the outdoors, going to movies and more. Looking for a lady, 25-35, who has a good heart, to have fun with and get to know. **☎275617**

LET'S TALK

SM, 5'6", 165lbs, light complexion, brown/brown, freckles, new to the area, seeks female for friendship or more. **☎276194**

JUST FOR FUN

WM 6', 210lbs, blond/green, with some tattoos and piercings, just looking for a woman to be a fuck buddy. If interested, give me a call. **☎276930**

GIVE ME A CALL

HM, 39, enjoys dancing, movies, walks, dining out and more. Looking for a woman, 35-55, for dating. **☎273485**

SHARE MY WORLD

SM looking for a very beautiful, sweet, loving, tender woman, 35-55, to share my life with. I like swimming, dancing, camping, long walks, the beach, amusement parks and more. **☎273754**

VERY GOOD-LOOKING

SWM, 38, 6', 190lbs, wavy, blonish hair, moustache, goatee, medium to muscular build, easy to get along with, kinky, passionate, erotic, seeks females who would like to get together for some no strings attached adult fun. Satisfaction guaranteed. **☎273801**

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SBM, 69, N/S, artistic, well educated, kind, open minded, gentleman, attractive, active, caring, friendly, spiritually inspired/meditation, , ISO nice looking, charming female, 60s/70s, for quality time and more. **☎462878**

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> men seeking men

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*James Byrd Jr. was murdered when he was chained to a truck and
dragged three miles through the outskirts of Jasper, Texas, by three white
supremacists in June of 1998.*

Working Together To Reduce Racism